

ADVANCED TRAVEL + STREET PHOTOGRAPHY

amateur

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Saturday 12 June 2010

Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

SPECIAL ISSUE

TRAVEL + STREET PHOTOGRAPHY

**THE ULTIMATE
FOCAL LENGTH**

WHICH LENS IS
BEST FOR SHOOTING
ON THE STREET?

LEE FROST

THE ART OF GREAT
TRAVEL PHOTOGRAPHY

LEARN HOW

TIPS, TRICKS AND
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Contents

Amateur Photographer For everyone who loves photography

HOW FAR do you have to go to travel? When we think of travel photography, we often think of far-off lands, exotic locations, palm trees and distant cultures. However, while heading off across the ocean is very pleasant, you can shoot travel photos much closer to home. In fact, anywhere that isn't home means we have to travel to get there, whether it's a far-flung corner of the UK, a town you've never been to or your neighbours' front room. And to shoot travel photography you don't even have to travel, so long as the people looking at your pictures will have to travel to see your location – that's travel photography in reverse. Travel photography just needs to show someone else what it is like where

you have gone. It doesn't have to be pretty, either, just artistic and informative.

Street photography has a much clearer meaning than travel; it's just a part of the wider genre. Specifically, street photography is made in paved zones, areas of civilization. Whether people can be seen or not, it shows where life happens. It's important not to get too caught up in the names – street/travel – and to concentrate on capturing the reality, or the fantasy, of wherever you are for others to see.



Damien Demolder
Editor



© BRETT HARKNESS

P19
Find out how to take great street shots with our expert Brett Harkness

NEWS, VIEWS & REVIEWS

5 NEWS

Photographers welcome stop-and-search review; Giant camera gets new paper; MPs face 'briefing' after rule breach; Domke launches limited-edition camera bags

10 REVIEW

The latest books, exhibitions and websites

30 ANDY ROUSE @ AP

Andy Rouse explains why tourism gives the tiger a value in local communities to safeguard its future

106 THE FINAL FRAME

Photography is an art form that can wield a lot of power, says Roger Hicks

TECHNIQUE

14 PHOTO INSIGHT

Tom Mackie explains how he created an energetic view of Los Angeles, and shares his expert advice on how to create electrifying light trails

19 STREET PORTRAITURE MASTERCLASS

Portrait expert Brett Harkness shows four AP readers how to take great street photographs in Newark, Nottinghamshire. Gemma Padley reports

54 HOW TO... REMOVE TOURISTS FROM YOUR IMAGES

Fed up with tourists spoiling your holiday shots? Angela Nicholson explains how to get rid of them with a couple of simple techniques

TESTS AND TECHNICAL

53 TESTBENCH

Joby Ballhead X and Kata Bumblebee PL220 backpack

61 AP'S STREET PHOTOGRAPHY CHALLENGE

AP's technical team set out with just one lens each to test the suitability of camera-to-subject distances and viewing angles, while attempting to capture everyday life

66 ASK AP

Our experts answer your questions

YOUR WORDS & PICTURES

12 LETTERS

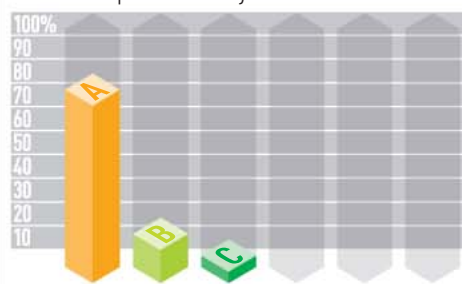
AP readers speak out on the week's issues

13 BACKCHAT

AP reader Barry Shaw explains why the election prompted him to swap his DSLR for a Four Thirds camera

THE AP READERS' POLL

IN AP 29 MAY WE ASKED... Has photography made the stories of our past clearer for you?



YOU ANSWERED...

A Yes, it has	83%
B No, not really	13%
C I'm not sure	4%

THIS WEEK WE ASK...

Does shooting people in the street make you nervous?

VOTE ONLINE www.amateurphotographer.co.uk

38 READER SPOTLIGHT

Another selection of superb reader images

44 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

24 AFTER DARK

Maciej Dakowicz had never seen anything like the spectacle of Cardiff's partying when he moved to Wales in 2004. He tells Jeff Meyer about his street ethos and why he doesn't use flash when photographing after dark

33 IT'S IN THE DETAIL

Trevor Batchelor's people-free street scenes explore colour, light and texture. Gemma Padley spoke to him to find out why he is drawn to easily overlooked subjects and discovers a refreshing take on traditional street photography

47 GOING PLACES

Lee Frost explores the art of travel photography and offers advice on how to give your holiday images a creative edge



© LEE FROST

P47
Tips on how to give your travel images a creative edge

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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* Free MB-D10 grip claimed from Nikon UK - Offer ends 30th June 2010 - See Terms & Conditions

In the past six weeks we've put 1,500 people through what amounts to over 12,000 hours of training

Jessops boss reveals all, page 7



Contentious terror law to be reviewed • Campaigners welcome news

PHOTOGRAPHERS WELCOME STOP-AND-SEARCH REVIEW

AP RIGHTS WATCH
Committed to defending your photographic rights!

PHOTOGRAPHERS

have cautiously welcomed Government plans to review stop-and-search as part of a wider assessment of anti-terrorism legislation, following years of campaigning led by AP.

Many amateur and professional photographers have complained about the use of Section 44 of the Terrorism Act, which gives police officers the right, in designated areas, to stop and search an individual – and confiscate an article – whether or not there are grounds to suspect a connection with terrorism.

There had been uncertainty as to whether the Freedom Bill, outlined in last month's Queen's Speech, would include an overhaul of Section 44.

However, this now seems clear. Asked whether the review will cover the controversial stop-and-search powers, a Home Office spokesman confirmed: 'We will include terrorism stop-and-search powers in our review of terrorism and security powers.'

The Government said it will

ensure 'anti-terrorism legislation strikes the right balance between protecting the public, strengthening social cohesion and protecting civil liberties'.

AP understands that the Government will look into the possibility of moderating Section 44, examining the way it can be used by police.

However, the Government will base part of its review on the outcome of the former government's appeal against a European ruling that deemed police use of Section 44 illegal.

Architectural photographer Grant Smith, who has fallen victim to the terror law on several occasions, told us: 'A substantial review of the misuse of Section 44 is something every photographer – amateur and professional – should appreciate.'

However, he cautioned that an overhaul is dependent on the outcome of the European Court of Human Rights appeal.

He added: 'Given that it may take some time to introduce amended legislation,



I would like to see police on the ground adopt a more discretionary attitude towards photographers, and not assume they are suspicious or involved in any action with malicious intent.'

John Tracy of the Bureau of Freelance Photographers said: 'It is certainly good news that the new Government, with its allegedly greater emphasis on civil liberties, is to review the laws.'

'The fact is, other than the most exceptional circumstances, photographers should not be stopped from taking photographs.'

LATEST NEWS ONLINE

amateurphotographer.co.uk

SNAP SHOTS

● An unknown 23-year-old photographer from Scotland has been chosen to shoot a portrait of the Queen. Shaun Murawski, a photography graduate of Reid Kerr College in Paisley, won a competition that will see him take the picture of Her Majesty at the Palace of Holyroodhouse next month. Shaun will be mentored by renowned photographer Harry Benson CBE, who helped judge the contest organised by the Scottish Parliament. The winner described the news as 'a bit surreal'.

● Leica's London store has launched a new series of workshops, including an introduction to the Leica M9 and one for Leica M film owners. The sessions take place at the Leica Akademie, Leica Store Mayfair, London W1J 6NR. For details call 07514 539 566 or visit www.leica-storemayfair.co.uk.

Portrait of princess raises more than £21K

DIANA PORTRAIT STARS AT AUCTION

A PORTRAIT of Princess Diana captured a few months before her death has raised thousands at a London auction.

Photographer Mario Testino captured

the portrait in 1997 for *Vanity Fair*.

It was published in the magazine's July edition, a month before Diana's death.

The 11x14in chromogenic print fetched £21,250 at Christie's in South Kensington.



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Do you have a story?

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ipcmmedia.com

A week of photographic opportunity

PHOTO DIARY

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Wednesday 9 June

EXHIBITION Duxford in the Battle of Britain, until December at Imperial War Museum Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit <http://duxford.iwm.org.uk>. **EXHIBITION** Fault Lines: Turkey East West by George Georgiou, until 17 July at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Thursday 10 June

EXHIBITION AOP College Showcase (work by various colleges and universities) until 10 July at Association of Photographers, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org. **EXHIBITION** Defining 'The Look' by Norman Parkinson, until 12 June at Chris Beetles Gallery, London SW1Y 6QB. Visit www.chrisbeetles.com.

Friday 11 June

DON'T MISS Isle of Wight Festival, until 13 June at Seaclose Park, Newport, Isle of Wight. Visit www.isleofwightfestival.com. **EXHIBITION** Beatles to Bowie: the '60s exposed, until 5 September at Norwich Castle, Norfolk NR1 3JU.

© REBECA CHAPMAN



Saturday 12 June

EXHIBITION Wide Eyes, University of Portsmouth BA (Hons) Final Degree Show, until 17 June at Unit T3, The Old Truman Brewery, London E1 6QL. Visit www.wide-eyes.org. **DON'T MISS** Trooping the Colour, to mark Queen's official birthday, at Horse Guards Parade, London. Visit www.army.mod.uk/events.

Sunday 13 June

EXHIBITION Withnail & Me: The Encore, until 20 June at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk. **EXHIBITION** The Best Days of our Lives by Graeme Webb, until end of June at Coach and Horses pub, 13 Greenwich Market St, Greenwich, London SE10 9HZ.

Monday 14 June

EXHIBITION Images of Rural Sicily by Alfredo Basile, until 4 July at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Life Less Ordinary, until 19 June at Ffotogallery at Turner House, Penarth CG64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

Tuesday 15 June LATEST AP ON SALE

EXHIBITION Chris Steele-Perkins: For the Love of the Game, until 11 July at Third Floor Gallery at 102 Bute St, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** In-Public@10 by members of a street photography group, until 9 July at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

MP's Twitter photo creates a stir

MPS FACE 'BRIEFING' AFTER RULE BREACH

ALL 227 new MPs are to be briefed about the rules on photography in the Houses of Parliament after authorities confirmed that Liz Kendall MP breached regulations during the Queen's Speech.

Last month, the MP for Leicester West took a blurry photo of Lords donning robes and posted it on the social networking website Twitter, sparking an investigation by Parliamentary officials.

It is against Parliamentary rules to take an unauthorised photograph inside the chamber.

Asked whether the authorities have now spoken to Kendall about the incident, a spokesman for the House of Commons – which deals with such matters – told us: 'The House of Lords photography regulations were breached and the House of Commons authorities have dealt with the matter.'

The Sergeant at Arms office added: 'New Members [of Parliament] are being briefed on the filming and photography regulations, during their party briefings.'



Alongside her photo (above), which was captured using a camera phone, Kendall had posted a message on Twitter that read: 'Quick snap in Lords after Queen's Speech, haven't quite managed to capture sheer number of diamonds and tiaras.'

The MP has said she was not aware she had broken any rules and has since apologised.

Specialist paper also available for consumers

GIANT CAMERA GETS NEW PAPER

BLACK & white photographic paper specially designed to be used with a giant 'walk-in camera' has been developed by British firm Harman Technology.

Developed in Germany, the Imago 1:1 camera requires the subject to enter one of two chambers – the paper acting like a film slide to capture a 'life-size portrait' without the use of a negative.

Measuring 3.5x7x4m, the Imago camera was created from welded iron plates and a tarpaulin by a fine-arts professor from Nuremberg.

Subjects are able to photograph themselves using a mirrored image to guide them.

The picture is then projected onto 60x200cm paper, developed and is available to collect in ten minutes.

Harman Technology has also made available a regular consumer version of the new black & white paper, in both RC and Baryta bases.

The firm says its Harman Direct Positive Paper is ideal for pinhole camera projects.

Harman's managing director Steven Brierley added: 'The Imago 1:1 camera is a remarkable undertaking, and we were keen to get involved with this project and use our unique expertise to assist in providing a new kind of

direct positive paper that performs exceptionally well within an exceptional camera.'

The new Harman

Direct Positive Paper, which is available from 4x5in up to 16x20in formats, is priced from £9.69 for 25 sheets and is aimed at fine-art and other niche photographers.



SNAP SHOTS

● New travel tripods under the Benro banner have landed in the UK. Available in carbon-fibre and aluminium-alloy versions, the Travel Angel tripods are billed as the perfect companion where weight, load capacity and size are a priority. They are available in six formats, with the smallest 0.78kg carbon-fibre model claimed to be able to carry up to 6kg. Carbon-fibre versions are priced from £289.99. Tel: 01793 615 836. Visit www.kenro.co.uk.

● An 'unbreakable' portable hard drive has been launched by French company LaCie. Boasting a 'military-grade, shock-proof enclosure', the LaCie Rugged Safe is available in 500GB and 1TB versions, priced from £169. Visit www.lacie.com/uk.



● Hama has unveiled nine new camera bags, two of which are solely dedicated to housing DSLR gear. Available in black/red and black/blue colour combinations, the Canberra bags cost from £19.99. Tel: 01256 374 706. Visit www.hama.co.uk.



Do you have a story?

Contact Chris Cheesman
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Company rolls out training programme to deliver results, says CEO

JESSOPS CHIEF: WHY SERVICE IS KEY TO FUTURE

SPECIAL REPORT

JESSOPS is to step up its mystery-shopper programme – where staff pose as customers – as part of a nationwide mission to improve customer service at its 211 stores.

Chief executive Trevor Moore (pictured) told AP that mystery shoppers will be visiting stores more often than they did in the past.

'The results of these are reported to the board within 24 hours, so I can see who is truly delivering excellence...'

Moore, who was hired as chief executive last September, is clearly passionate about boosting service at the 75-year-old chain.

He outlined plans to provide 38,000 hours of staff training this year through five 'regional academies', which he described as 'centres of excellence where people will be taken away from the store environment'.

Moore has said management will reward staff on the back of the service they deliver, 'not necessarily on the profitability that they generate per head'.

SPECIALIST KNOWLEDGE

The training mission is already well underway. 'In the past six weeks we've put 1,500 people through what amounts to over 12,000 hours of training,' said Moore. 'This was focused on frontline services – service that our customers receive in store – that revolves around various stages of the customers' journey: what they see when they come in, how they are looked after and how we assess what's best for them product-wise.'

It doesn't stop there. In the next six months the boss plans to bolster staff knowledge with 'significant amounts of specialist product knowledge training'.

Moore sees customer service as key to Jessops' growth, in tandem with the recent refurbishment of 25 more stores by the end of the year (see *News*, AP 15 May).

The store makeover



AP interviewed Jessops CEO Trevor Moore at the chain's flagship store in New Oxford Street, London

came after Jessops paid a consultancy firm 'a lot of money' last summer to assess where the firm's market lies and what its customers liked and disliked about its shops.

Shortly afterwards, Jessops' main operating company was sold to a new firm called Snap Equity Ltd, 47% of which is

owned by HSBC. The remainder is held by pension trustees and an employee trust.

SURVIVAL STRATEGY

As part of the financial rescue, five months later Jessops was delisted from the Stock Exchange.

In view of the continued economic uncertainty, can the high-street chain survive in its current form in the face of unrelenting competition from online retailers and general electronics stores?

'Yes, very much so,' Moore insisted. 'The very tough job of rationalising Jessops' store chain has been completed over the past two years, and Jessops has been able to exit its unprofitable stores.'

'Our store base now is a positively contributing one, so our businesses add value to our organisation.'

'We will assess the customer's needs and provide them with a product that is right for them'

READER REACTION

Customer service continues to be a hot topic among AP readers who, historically, prefer shop staff to be knowledgeable about their bread-and-butter purchases, DSLRs and lenses. AP's website forum is alive with debate about Jessops. One reader, using the pseudonym Avatar, responded to news of the chain's plan to boost service by writing: 'Good to see they are taking their chain seriously and are actively trying to address issues that could see them doing better. I just hope the mystery shoppers will know something about the products they are asking about... I was told by one Jessops employee that the Canon [EOS] 7D had two imaging sensors instead of two [Dual] Digic 4 processors...'

Another reader, calling themselves ikonik12, asks: 'Why should staff members be rewarded for something they should be doing already?', adding pointedly, 'They can train constantly and become *photography equipment gurus* but if your price is not lower than anywhere else then it would be a waste of training.'

Have your say. Visit www.amateurphotographer.co.uk.

So, no more closures, then? 'We do not have a specific store closure programme. I would broadly expect to be operating a similar number of stores at the end of the year,' replied Moore, who wants to maintain the size of the 'retail estate', before quickly adding: 'What may prove to be an opportunity this year is the chance to relocate some of these stores as the leases come up [for renewal] to better locations within those towns, where the market or pitch has moved and we have been out of position.'

SIGNS OF RECOVERY?

Green shoots of recovery are already in evidence it seems. Despite concerns of a post-Christmas lull from January to April, Jessops experienced year-on-year growth in sales.

'I am delighted to say that on the back of the restructuring – and new stability that HSBC's dominant shareholding has brought – there was a level of confidence in the business that helped us grow...

'As we came through the New Year, the first quarter treated us very well... This year, to date, our business is in single digit like-for-like growth and each month has got better – a step-up on the past.'

Speaking to AP around the time of the general election, Moore was fearful of a sapping in consumer confidence and a potential shrinking of disposable income brought about by any future tax rises and tightening of the public purse strings.

Yet it seems it's best foot forward for the CEO, who appears outwardly confident about the future. 'For me, it's head down and take everything that is out there at the moment, where you can... Our expectation is to return Jessops to modest profit by the end of this year.'

AP
THIS
WEEK
IN...

1889

AP was asked to dish out tourism advice in reply to a letter from a reader in its issue dated 14 June 1889. He wrote: 'I am anxious to stay in North Wales... and I think one of the following places would suit me best, viz, Llandudno, Colwyn or Rhyl... I have heard many different accounts about each of these places... and have been told Rhyl is "vulgar"... but would like very much, with your kind permission, to have some of your photographic readers' opinion as to the comparative merits of each place.'

Sir,—In noticing Dr. Backelandt's excellent journal, you remark casually "that such plates probably require to be exposed neither too much nor too little." Your assumption, no doubt, is that with a developer of fixed proportions the operator must be extra careful with regard to exposure, and at first sight it would perhaps to many appear so, and we therefore beg leave to state, that the very contrary is the case, and that Dr. Backelandt's water-developing plates allow of exceptionally great differences in exposure, inasmuch as, firstly, the quantity of water may be increased, and secondly, a few drops of sodium sulphite solution may be added, whereby development may be regulated to such a nicety that good negatives may be produced even with six times' over-exposure, which probably would be difficult with any other plates.—We beg to remain, Sir, your obedient servants,
C. R. BONNE AND CO.
June 11th, 1889.
(Dr. Backelandt's representatives).
41, Eastcheap, E.C.

NORTH WALES AS A HOLIDAY RESORT.

Sir,—I am anxious to stay in North Wales a short time this summer, and I think one of the following places would suit me best, viz, Llandudno, Colwyn, or Rhyl.
I have heard many different accounts about each of these places, and have been told that Rhyl is "vulgar." I have read the descriptions of these places in "Seaside Watering Places," but would like very much, with your kind permission, to have some of your photographic readers' opinion as to the comparative merits of each place, particularly as to surrounding scenery, and any other details I may be favoured with.—Yours, etc.,
T. M. C.
June 5th, 1889.

HYDROQUINONE AS A DEVELOPER.

Sir,—The letter of your correspondent "Amateur of Thirty Years' Standing" is hardly a fair criticism on Dr. Vos's paper which was written for the purpose of showing the latitude of

SNAP SHOTS

● An amateur street photographer tracked down the subjects featured in his candid pictures and re-shot their portraits more than 30 years later. Chris Porsz, 56, traced the people through his local newspaper in Peterborough, Cambridgeshire.

● Work by Rankin and Martin Parr will join the line-up at the Hereford Photography Festival, which celebrates its 20th anniversary this autumn. The event, which runs from 29 October-27 November will feature exhibitions, talks and workshops. Visit www.photofest.org.

● A Japanese photographer faces up to six months in prison after he allegedly took pictures of a naked woman on a tombstone at a Tokyo cemetery. Kishin Shinoyama was accused of showing 'public indecency and disrespect' towards a religious site. He reportedly said the model took her clothes off for only a brief period, but that he will pursue new forms of artistic impression in future.



Images fail to reach reserve price PRIZED MOSS PHOTOS IN AUCTION SHOCK

ON THE day Kate Moss reportedly lost an £80,000 Banksy painting in a burglary, photos of the supermodel in Marrakech in 1993 failed to find a buyer at auction in London on 21 May.

The enlarged contact sheet featuring 14 nude Kate Moss images, by photographer Albert Watson, failed to reach its reserve price despite a print from the same series raising £54,000 in 1997.

The 70x90in chromogenic contact sheet print, mounted on aluminium, was estimated to fetch £20,000-£30,000 at Christie's in South Kensington.

Speaking before the sale, Christie's head of Photographs, Philippe Garner, said: 'Kate Moss is among the most celebrated models of her era and an emblematic British beauty.'

'Albert Watson's nude studies show her natural feline grace and the sequence of images remind us of just how photogenic she is.'

Picture Post images sold at auction

ROBERTSON PICS DELIVER POST- WAR 'SNAPSHOT'

PHOTOGRAPHS said to offer a 'snapshot of Churchillian post-war spirit' have been bought at auction by the granddaughter of one of the women pictured.

The 1950s photos, by Grace Robertson, show a group of women on a series of pub outings, laughing, dancing and going on a theme park ride.

The images, which appeared in the legendary photojournalism publication *Picture Post*, went under the hammer at an auction at Bonhams, London on 20 May.



Robertson said: 'I can't recall ever having been present at a more high-spirited gathering of like-minded people who... gave themselves utterly to the enjoyment of the moment.'

Three versions available

LIMITED-EDITION DOMKE BAGS

DOMKE has released three limited-edition grey fabric versions of its traditional camera bag. A grey version of the F-10 Medium Shoulder bag costs £109.99, the grey F-3X Super Compact bag costs £149.99 and the F-2 Original bag, in grey, is priced £174.99.

For details call 0845 450 4242 or visit www.swains.co.uk.



CLUBNEWS

Club news from around the country

4MOST DIGITAL

Members are staging an exhibition throughout June at Bradbury Community House, Market Street, Glossop, Derbyshire SK13 8AR. For details email contact_us@4mostdigital.co.uk.

PRACTICAL PHOTOGRAPHIC GROUP

The group will hold an exhibition from 3-24 July at Erith Library, 100 High Street, Erith, Kent DA8 1SL. Tel: 01322 336 582.

COTSWOLD MONOCHROME

The group's national monochrome exhibition will take place from 10-17 July at The Summerfield Gallery, University of Gloucestershire, Albert Road, Cheltenham, Gloucestershire GL52 3JG. Visit www.cotswold-monochrome.co.uk.



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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Street Seen

The Psychological Gesture in American Photography, 1940-1959
By Lisa Hostetler

Prestel, hardback, £35, 208 pages,
ISBN 978-3-7913-5034-9



IN WHAT might be the best book of the year so far, Hostetler, curator of photographs at the Milwaukee Art Museum in the US state of Wisconsin, has focused on six photographers who, in the wake of the Second World War, saw and realised the potential of photography to communicate the tone of everyday life in post-war America. Breaking from conventional techniques, Lisette Model, Louis Faurer, Ted Croner, Saul Leiter, William Klein and Robert Frank sought to reveal what was becoming an increasingly anonymous world through shadows, extremely low-angle and around-the-corner views. Little is in focus here, but each image makes you look twice and think about what you're seeing – passers-by, tricks of light and shadow, reflections and the effects of congestion.

It's a wonderful collection, and the images have been very well chosen. What's more, Hostetler looks at some other important street photographers from the day, such as Cartier-Bresson, Walker Evans and Sid Grossman. This is a wonderful collection to have on your shelf.



© WILLIAM KLEIN

EXHIBITION



© ADRIAN GATIE

Return to Penumbria

By Adrian Gatie

Until 4 July. Scarborough Art Gallery, Woodend, The Crescent, Scarborough YO11 2PW. Open Tue-Sun 10am-5pm (including bank holidays). Tel: 01723 374 753. Website: www.scarboroughartgallery.co.uk. Admission: Adults £2 (£1.80 concessions), Open Return Ticket £9, under-18s free

ADRIAN Gatie is one of Britain's stalwarts of documentary photography. His black & white street images from northern England in the key period of the late 1970s through the 1980s now sit in the permanent collection of the Documentary Photography Archive division of the National Archives.

For this unique exhibition, Gatie was persuaded to go back to the same streets, from Salford and Scarborough to Manchester and Middlesbrough, and work in colour for the first time – using only a digital compact camera. In these new colour images, Gatie has investigated the changes that have taken place in street photography over the past 30 years, many of which are all too familiar to AP readers. The colour set will be juxtaposed with his iconic black & white collection, making this a truly unique and important show.



© ADRIAN GATIE

© ANDY MOORE/HALL



EXHIBITION

in-public@10

Until 9 July. Photofusion, 17a Electric Lane, London SW9 8LA. Open Tues-Sat 10am-6pm. Website: www.photofusion.org. Tel: 0207 738 5774. Admission free

ESTABLISHED ten years ago by photographer Nick Turpin, In-Public is a community of street photographers that regularly shoots and exhibits together. The group's aim is to promote street photography and to continue to explore its possibilities.

This exhibition celebrates the group's tenth anniversary, and shows work from all its 20 members, with an emphasis on seeing the unusual in everyday life and being aware enough to capture the moment. Says the group's manifesto: 'The pictures remind us that, if we let it, over-familiarity can make us blind to what's really going on in the world around us.'

For more pictures and information on the group, visit their brilliant website at www.in-public.com.



BOOK

Photo Trekking

A Traveling Photographer's Guide to Capturing Moments Around the World
By Nick Onken

Amphoto Books, paperback, £16.99, 160 pages, ISBN 978-0-8174-3280-5



NICK Onken is a professional travel photographer who takes spectacular photographs. He regularly travels the world working on commissions for the likes of Nike and Lamborghini, and in this guide he explains

how you, too, can break into the industry.

Of course, it's not as easy as his advice suggests. Anyone who's tried self-employment knows you have to be prepared to live on very little for a long time. Nevertheless, his advice on building a portfolio, a marketing plan and a brand is all sound. What's most useful, however, are Onken's extended captions, explaining how and why he made each image. He's a great communicator, and explains composition and how to 'see' images more thoughtfully than many other books. So while this book may not make you a professional, it may help you set up and execute your images like one.



ALL PICTURES © NICK ONKEN

CONDENSED READING

A round-up of the latest photography books on the market



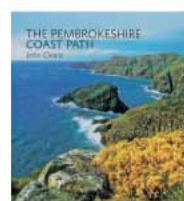
● **100 GREATEST CYCLING CLIMBS** A road cyclist's guide to Britain's hills, By Simon Warren, £8.99 The first book by AP's deputy art editor, Simon Warren, takes this week's 'street photography' theme at its most literal meaning. Chock full of wonderful shots of valleys and long winding roads, this pocket-sized guide holds great value for photographers – particularly as Simon's chosen locations double as photographic spots. His maps and descriptions tell you just what conditions to expect. ●



● **FACES** Photography and the art of portraiture, By Paul Fuqua and Steven Biver, £18.99 What does it mean when the contents page is buried behind ten pages of portraits not taken by the authors? It suggests a reliance on filler material. But while their 'making of' descriptions could be longer and specific, they've done a nice job providing sketches of lighting setups and examples from every light condition. A mixed bag, really. ●



● **MA PROCHE BANLIEUE** By Patrick Zachmann, £33.49 It's a testament to the strength of the Magnum ace's storytelling that this arrived with no press release and written in French, yet its message is clear. Zachmann's mix of street shots and intimate portraits captures the struggle for immigrants to find identity in crowded French suburbs and proves documentary photography is not dead. The book also comes with a DVD. ●



● **THE PEMBROKESHIRE COAST PATH** By John Cleare, £16.99 There's lots of potential here, with Pembrokeshire's jagged coast a perfect subject, but better light would have made these images more striking. Harsh sunlight and some dodgy exposures really undermine the effort.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

COULD DO BETTER

The eye is a wonderful optical instrument. It can cope with a massive contrast range, sort out white balance, focus on its own, convert to black & white in low-light levels and is self-cleaning. What's more, it has been in development for more than a million years. So how come it doesn't come with a zoom lens?

Even a £50 compact has one. Just think how useful a zoom lens would have been to prehistoric man, spotting some dust on the horizon, then zooming in and identifying it as either food or a predator.

Melvyn Dover, Dorset

If only you had been God, Melvyn! – Damien Demolder, Editor

FAILURE TO DEFUSE

In his column in AP 29 May, Roger Hicks mentioned the fear of confrontation while out taking pictures. As he said, such situations can be defused by the correct choice of words, but the phrase he mentioned, 'I'm just testing a new camera,' failed (big-time) for me recently.

While visiting my sister in Scotland a few months ago, I ended up doing the school run with my two young nephews as my sister had flu. After dropping off the boys I got out my DSLR and was about to take a photo of a lovely snow-covered old church, when a hulking big bloke took exception to my camera being in the vicinity of his son, whom he was pulling on a sledge. I could barely make out his strong Scottish accent, but he was extremely hostile. When I told him I was simply trying out my new camera (even though it's three years old), he warned me

that I'd soon be needing another new one if I didn't f*** off!

A police car pulled up, thank goodness, and I explained the situation to the two officers. I showed them the pictures on my memory card: simple family snaps and a few landscapes shot in Lossiemouth earlier in the week. Yet despite being shown the pictures, the man again warned what he'd do if I pointed my camera anywhere near his son again. When I asked the two officers what their take on the photographer-equals-pervert mentality was, they simply shrugged and said you can never be too sure. And despite apologising that my visit to Scotland had been marred by the incident, they concluded that perhaps attempting to take pictures of a church situated a few hundred yards from a school hadn't been such a good idea. Whose side were they on?

Alex Dixon, Tyne and Wear

LONG LIVE ROGER HICKS

Laurence Greetham (*Letters*, AP 22 May) really needs to put his toys back in his pram and fall on his knees to the mighty Roger Hicks and beg for forgiveness. Roger's column is the first thing I turn to when I pick up my copy of AP. I find that his articles challenge all my preconceptions about photography and make me strive for the next level, even though I nearly always miss.

Not only that, but having seen several operas and classical music concerts I can only agree with Roger that they are Communicatively Random And Pointless. The problem with opera is you can never understand the words or sing along to the tune (there isn't one), and in the case of violins I am convinced the gut sounded better when it was still in the cat!

Graham Horne, Dorset

DISPOSABLE CAMERAS

I recently upgraded to a Canon DSLR and, like many people I'm sure, I possess old film cameras that are surplus to requirements. Yet I'm loath to put them in the dustbin to end up in landfill. I have a Praktica LLC, bought in 1974, a Pentax K2 from 1976, and a Canon EOS 300, which I purchased in 2002, along with various lenses. I don't want to use eBay and would be happy to donate them to a charity or something similar, on the basis that I imagine they will be of little monetary value. I would welcome any suggestions as to how I could usefully dispose of these cameras.

J Britton, West Yorkshire

You could try selling them through our back pages, or donate them to a charity shop for a collector to discover them – Damien Demolder, Editor

IT'S TIME TO MOVE ON

As a young photographer I am always amazed when I read photography magazines and see the way the older generation harp on about how great film was and how digital imaging in some way devalues the skills of yesteryear. Yes, I accept there was some skill required, but let go, it's old hat! I had a Commodore 64 computer when I was younger, which served me perfectly well, but I wouldn't want to swap it with my laptop and Photoshop. Why not shoot 300 pictures to get a few decent images? Why limit yourself to 36 and not check the monitor? It just doesn't make any sense.

Craig Neary, West Yorkshire

Film isn't old hat, but you are right to be frustrated by those who rubbish digital photography without having tried it. Both methods offer unique benefits that are not always easy to understand if you haven't experienced them first-hand – Damien Demolder, Editor

A FLASH ALTERNATIVE

The advice given by Photomark in Ask AP in AP 22 May (*From the forum*)

What The Duck





© DAVID ROKITA

STAR PUPIL

You cannot imagine how surprised and thrilled I was when I discovered my own photos in the *Reader spotlight* pages AP 22 May. It is the first time my work has been appreciated and there is nothing more rewarding and motivating than having professionals giving you positive feedback. I would like to say thank you, as since I've started taking pictures two years ago it is your magazine that has been teaching and inspiring me – so part of the credit goes to all of you at AP.

David Rokita, London

Well done, Dawid, but I should claim all the credit yourself otherwise our publisher might keep a percentage of your fee – Damien Demolder, Editor

to email your photo files home while travelling is misplaced. Not only are there limits on monthly download capacity but, more significantly, there are limits to the maximum file size that can be sent as an attachment (typically about 10MB). These limits are dependent on the Internet Service Provider (ISP) at both the sending and receiving end. Also, unless someone is at home to download the files, you may come up against a limit as to how many gigabytes can be stacked up in your in tray before the earlier files are deleted by the ISP.

Using a hard drive to back up files normally assumes that you will have both

an accessible computer and a suitable power supply. A good alternative would be to copy files to either a spare memory card or to a 'pen' Flash drive, which can be used to transfer files between any two USB-connectable devices without using a computer. This could include a hard drive, another memory card (via a USB adapter) or a Flash drive.

Robert J Maddison, Dorset

There are quite a few online storage providers that offer a handy alternative to emailing pictures home. This sort of thing just makes me nervous, though. I prefer to just carry more cards – Damien Demolder, Editor

BACK CHAT

For AP reader Barry Shaw, the times they are a-changin'

DO YOU remember the general election? Do you recall that the watchword was 'change'? That week was a momentous one, and change was in the air for me: I voted Conservative for the first time and didn't feel guilty. Yet in that same week a far more significant event came to pass: I part-exchanged my Pentax APS-C DSLR for a Panasonic Micro Four Thirds camera. Yes, one of those gadgets with an electronic viewfinder and *sans* mirror.

I'd been drooling over this gorgeous piece of engineering for nearly 18 months, ever since I read Angela Nicholson's review in AP. Angela loved the camera, and from that moment on I'd made up my mind. I desired that model more than... well, most things.

Meanwhile, I was pursuing my hobby as one does, reading all the magazines, comparing equipment with friends, attending the local camera club, and even taking the occasional picture. But all this time, while I was playing with and preening my Pentax, that small and light Panasonic was forever lurking in the depths of my photographic fantasies.

After all, I'd been using Pentax cameras for some years, and had acquired a collection of Pentax lenses and accessories. I subscribed to a Pentax magazine and, above all, was a member of a Pentax internet forum. Should you not be familiar with such forums, membership is akin to having chosen to be part of one particular religion, as opposed to another, less valid one. Loyalty is the keyword: switching to another manufacturer is a sin to be punished by deletion from the hard drive of history. One is expected to praise every model by one's chosen label, and to disparage every other make.

So I slavishly followed the party line, acclaiming each new model that was released, scanning the magazines for evidence of official approval, and dismissing any words of criticism uttered in any other forum. I brushed aside the stray thought that each camera marque is nothing less than a business out to make a profit, rather than a belief system to which one adheres for life.

But back to election week. I'd been a long-time supporter of the Labour party, read the relevant journals, and participated in the online forums dedicated to this brand. But for some months I'd nursed nagging doubts about the faith. Could I break the habit of a lifetime and vote Conservative?

Yes, I did – and I felt good about it too. So the next day, brimming with new-found rebelliousness, I ventured out to my nearest photographic store that offered part-exchange (such stores are hard to come by this millennium) and swapped my Pentax for a Panasonic. Again, I felt happy.

A change really is as good as a rest... and Micro Four Thirds rules!

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PHOTO INSIGHT



TOM MACKIE

As an internationally respected architectural photographer, Tom brings a wealth of experience to AP

Tom Mackie explains how he created this energetic image of Los Angeles, and shares his expert advice on how to create electrifying light trails

THIS is the Harbor Freeway in Los Angeles at twilight. The main building is an office complex designed by Kohn Pedersen Fox Associates. By shooting as the sun was setting I've been able to capture traces of ambient light in the sky, which contrasts nicely with the twinkling artificial lights dotted throughout the scene. At this time of the day there is a five- or ten-minute period before the light disappears, so you have to work quickly. I took this picture on a Wista 5x4 DX field camera with a 150mm lens using Fujichrome Velvia 50 film. I set up my camera on a tripod and was careful to ensure the vertical lines were straight.

You sometimes see cityscapes with light trails where the sky has gone completely black and they don't look that appealing. I prefer purple/magenta skies like this one that subtly graduate to deep blue at the top as I think it adds to the atmosphere in the image. The colours in the sky greatly depend on where the sun is setting and in this image I'm looking north – there is not as much gradation in the sky as there would have been had I been looking west where the sun sets. Yet the even tone works here as it allows the eye to differentiate between the buildings and the sky. If the sky had been too powerful and overbearing it would

have taken attention away from the rest of the picture. I made sure my exposure allowed me to retain colour and detail in the windows so they would stand out in the composition.

The exposure is decided by the amount of light on the buildings and in the sky. I took a meter reading, and when my exposure for the sky was 1 stop over the exposure for the illuminated buildings I opened the shutter. This allowed me to capture the subtle gradation in the sky. If I had been 2 or 3 stops over, the sky would have looked more like daylight and the colour would not have had so much depth, while too far under and the building would have been lost against the sky. This was approximately a 20sec exposure. I stopped down to about f/16 to give me the long exposure I wanted and also to create a greater depth of field.

As in any composition, there has to be something that the eye is drawn to and in this case the main subject is the series of buildings, which are complemented by the light trails. There are a lot of different elements at work here, and the danger with an image like this is that the composition becomes overcrowded and incoherent. I have tried to use the light trail as a unifying feature to create a sense of perspective

and depth by leading the eye into the image and also bring all the potentially disparate elements together. The red light streaking through the middle is a key part of this. On a basic level, the red contrasts with the blue sky, but it also joins the buildings and the white light together. Without it, elements in the frame would be displaced and the composition would lack vibrancy and balance (see *Talking technique* for more on light trails). The bridge that slices through the middle of the picture also has an important part to play. Falling on a third, it neatly divides the frame in two, which creates an aesthetically pleasing image.

Framing is key. I have made the buildings the main subject, but have chosen an angle to make the most of the myriad lines in the scene. The image is made up of a series of intersecting lines: the vertical lines of the buildings contrast with the criss-cross diagonal lines of the two roads and the horizontal bridge. The effect of this is an image alive with movement in addition to the obvious blur caused by the long exposure. I have tried to create a sense of what it was like to be there at the time and to capture the electricity of the city at night. **AP**

Tom Mackie was talking to Gemma Padley

To see more images by Tom visit www.tommackie.com

TALKING TECHNIQUE

Photographers who come to my workshops often ask me how to create light trails. It looks complicated, but it's actually very easy to do. Setting a long exposure that records the headlights and rear lights of moving vehicles creates light trails. The first step is to find a scene with moving traffic. This sounds obvious, but you need a road where the traffic is actually moving and in busy cities such as Los Angeles the cars are often bumper to bumper. It's particularly bad at rush hour when everyone is coming out of work and sometimes the traffic barely moves at all. Yet even if the cars are moving slowly, over a 20sec or 30sec exposure it is possible to create a light-trail effect.

A lot of the success of a light-trail image comes from timing. Wait until the traffic lights go green and the cars start to move before opening the shutter, and try to find a vantage point that offers a good balance between headlights and rear lights to give a mix of white and red light. Any stationary subjects such as parked cars or lampposts will be recorded by the exposure and consequently stand out in the stream of light, so bear

this in mind when choosing your viewpoint. If you want a smooth light trail you don't want it dotted with artefacts.

Take care when working out your exposure. Your shutter speed needs to be long enough to capture motion but not so long that you overexpose the brighter areas of the scene. If you are shooting digitally, try working in aperture or shutter priority and aim for an exposure of between 5secs and 30secs. There is no set exposure that will work every time, but one method is to work out the exposure for the sky and other subjects in the frame and see how much blur this gives you. If you want more movement in the light trails, increase your exposure time by using a longer shutter speed. Look at the effect this has on your subject and make sure subject details aren't burnt out. Alternatively, you could choose a starting point for your exposure of, say, 10secs, then take a few test shots and increase or decrease your exposure if the images are under or overexposed. Be conscious of glaring spotlights shining straight into your lens and adjust your shooting angle if necessary.



BOB PICTURES © TOM MACKIE



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
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Street portraiture

The Amateur Photographer Masterclass with Brett Harkness

Brett Harkness and three AP readers travel to Newark in Nottinghamshire to photograph passers-by at the town's historic market. **Gemma Padley** picked up some expert advice on how to take great candid street photographs

about the background. Ask yourself, "What is in the background and will this make or break the picture?" Try exploring a subject from more than one angle if possible.'

The chosen location is Newark town centre in Nottinghamshire, a historic market town with one of the largest cobbled market squares in the country. Overlooking the market is the town hall, which was built in 1776, and there are many other beautiful buildings bordering the main square. The place is bustling with people so the readers have numerous opportunities to capture a variety of shots. The intention is to start in the lively market square and then explore surrounding streets to see what else they can find.

One of the main things Brett wants to impress upon the readers is how to make an image out of 'nothing' – how to look hard at scenes where, on an initial glance, there is little of interest, but on closer inspection pictures are there for the taking. 'The key to successful street photography is learning to tune your eye into what is going on around you,' says Brett. 'Look for the ordinary and turn it into something beautiful. As we wander round we'll practice "looking" and "seeing" – really noticing what is happening around us. Even the most ordinary scenarios can offer a potential photo opportunity. You will never look at a street in the same way again!'



Newark-on-Trent

Location

Situated in leafy Nottinghamshire, Newark-on-Trent is steeped in history. Newark Castle, now ruined, is still an impressive sight to see. King John was allegedly poisoned and died there in the 13th century. The River Devon runs through Newark, and the town itself lies on the edge of the River Trent.

NO PHOTOGRAPHIC subject is more in the public consciousness than street photography. As authorities and security teams make it increasingly difficult for photographers to take pictures in public places, you'd be forgiven for wondering if it is worth the effort at all. In this month's *Masterclass*, expert Brett Harkness shows three readers that it is, and explains how, with a little confidence, a keen eye for detail and artistic flair, it is possible to create some great images.

The three participants have brought their own cameras and lenses with them and Brett has specified they use a 50mm lens or one that can be 'taped down' to this focal length. 'The aim of today is to get in close,' says Brett. 'I want you to use your feet rather than rely on a telephoto zoom to get the shot you want. This approach requires a certain amount of courage, but by getting in close you will find your shots have more impact and are more gritty and "real" than if you had taken them from further away. With a 50mm focal length you have to think about what your subject is doing and also

Your AP Master... Brett Harkness



After studying photography at university, Brett became chief photographer on a Royal Caribbean Cruise Ship where he developed a passion for photographing people. In 2001, he and his partner Kristie founded Brett Harkness Photography in Rochdale, Manchester, specialising in documentary wedding photography, lifestyle shoots and model portfolios. To find out more visit www.brettharknessphotography.com

The AP readers... Barney Allen



Barney, 38, from North Yorkshire, works in telecom sales and is interested in portraiture, street and live events photography.

He uses a Nikon D3. 'It's sometimes difficult to find time to take pictures so it was great to spend a whole day dedicated to photography,' he says. 'I enjoyed seeing how Brett approaches street photography and I took on board valuable advice such as paying attention to your surroundings and watching and waiting for things to happen.'



Simon King

Simon, 46, is an IT consultant who lives in Cwmbran, Gwent. He uses a Canon EOS 5D Mark II. 'I've done street photography before, but today was a chance to learn from someone who really knows what he is doing,' says Simon. 'From Brett I learnt how to 'open people up' by speaking to them. I realised that getting butterflies when approaching someone is natural and if they don't want their picture taken it's not the end of the world.'



Ed Sprake

Ed lives in Manchester and is a marketing manager for a scientific instrumentation manufacturer. He enjoys events, street and portraiture photography, and uses a Nikon D90. 'I learnt how to look at things in a different way today,' Ed says. 'It's not just noticing an interesting subject, but thinking carefully about how to combine different subjects in the frame. I find observing everyday life fascinating.'



BARNEY ALLEN

Using other elements to tell a story

ONE OF the things Brett suggested to the readers was thinking about how to create a narrative thread in their images. He reminded them about using other objects in the frame to complement their main subject and so add to the 'story' of the image.

'I'm always looking for a focal point and thinking about how I can incorporate other elements around it,' says Brett. 'A tightly cropped portrait with a blurred background is great, but think about how you can use background details to reveal more about the subject. Including things such as people, fences and so on can help create a striking geographical portrait.'

'Use other subjects in the frame with care,' he adds. 'The last thing you want is an overcrowded picture with no clear subject. Finding a way to balance the separate elements so as not to confuse the viewer is key. Thinking about the composition before you raise the camera to your eye will help.'

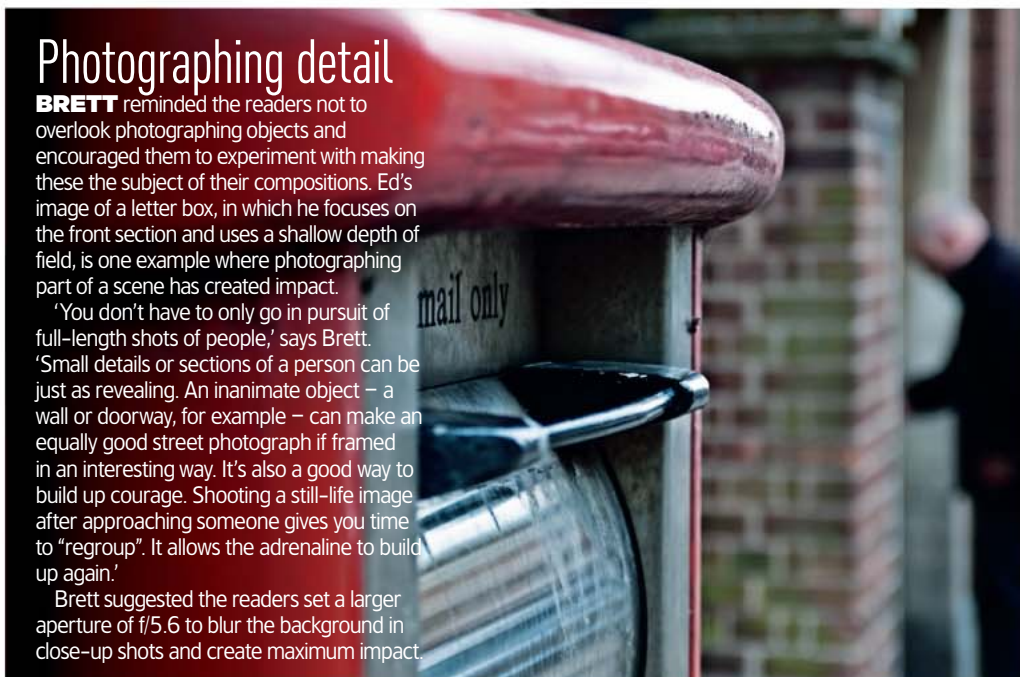
'Think about how you can use background details such as people and fences to reveal more about the subject'

Photographing detail

BRETT reminded the readers not to overlook photographing objects and encouraged them to experiment with making these the subject of their compositions. Ed's image of a letter box, in which he focuses on the front section and uses a shallow depth of field, is one example where photographing part of a scene has created impact.

'You don't have to only go in pursuit of full-length shots of people,' says Brett. 'Small details or sections of a person can be just as revealing. An inanimate object – a wall or doorway, for example – can make an equally good street photograph if framed in an interesting way. It's also a good way to build up courage. Shooting a still-life image after approaching someone gives you time to "regroup". It allows the adrenaline to build up again.'

Brett suggested the readers set a larger aperture of f/5.6 to blur the background in close-up shots and create maximum impact.



ED SPRAKE

Confidence

A KEY part of street photography is confidence – a confidence in your ability and conviction in what you are doing. ‘You have to have guts, but not be threatening or intrusive,’ says Brett. ‘A certain amount of self-belief is necessary, but you have to be careful not to overstep the mark and get peoples’ backs up. It’s all about reading the situation you are in. You have to know when it is worth pursuing the shot and when it is better to back off. This is something that comes with practice.’



BRETT HARKNESS



SIMON KING

When to approach your subject

ANOTHER point Brett raises is the question of shooting candidly or taking the picture with the person’s full knowledge and consent. ‘Sometimes you are better off approaching the person and talking to them directly before taking the picture,’ says Brett. ‘In this way, you avoid a scenario where the person suddenly turns round, sees you taking a picture and reacts badly. By talking to the person and getting them on-side, you can produce some really great, natural-looking portraits. The worst that can happen is that they tell you to go away. Although it can be an awkward experience, it is not as scary once you have done it a few times. The adrenaline rush will make you want to come back for more!’



BRETT HARKNESS

Blending in

‘ONE OF the most important things in street photography is fitting in with your surroundings,’ says Brett. ‘When I’m travelling, I’ll go to a place I want to photograph and just sit there or wander around and see if I am “accepted”. When you blend in, people are less likely to ask questions and wonder what you are doing. You are never going to be invisible, but you do need to be as inconspicuous as you can. Be aware of how people are reacting to you and consider people’s feelings, but don’t overcompensate and hang back for fear of taking the picture. You don’t want to come back from a day’s shoot cursing yourself for the shots you didn’t take because you were too shy or afraid.’

While there is an inevitable amount of luck involved in street photography, Brett insists that it is also a case of putting yourself in the right place and waiting for things to happen. ‘Sometimes it’s helpful to allow an image to form in your mind first and wait for a subject to walk into shot,’ says Brett. ‘An exercise you might like to try is to spend an hour concentrating on a fixed spot and photographing whatever passes in front of your lens. It’s a great way to get a variety of images and create a sequence that depicts everyday life.’

Top tips

- Look for background details to incorporate into your composition. These extra elements can enhance the story of your image.
- Think about where to place each object to complement, not detract from your main subject. You want to create a sense of balance between the different components in the frame.
- Be careful not to overcrowd your background. Sometimes a simple background works best.
- Don’t feel restricted to holding your camera vertically or horizontally. Try shooting at an angle and see what effect this has on your composition.
- Look for the unusual. ‘Switch on’ your roving eye and look carefully at what is going on around you. If you see something photo-worthy, take the picture and move on.
- Learn to anticipate when things are about to happen. There are often signs that action is stirring, so get used to noticing things such as people in conversation or walking and try to guess what might happen next.
- Keep your lens cap off and your camera on at all times. You don’t want to miss the shot while you are turning your camera on.
- If someone asks you what you are doing, be polite not defensive. You might find it helpful to say you are working on a personal project or just testing a new camera.
- If you make eye contact with someone, smile. It’s very difficult not to smile back at someone who smiles at you and this should help allay any mistrust.
- Don’t let your nerves get the better of you. Be bold, but not intrusive.
- Remember that if you are standing on publicly owned land you have every right to take pictures. You shouldn’t have to justify what you are doing, but be prepared to do so if you are stopped.

PAUL HUBBS

Composition – some more things to think about

BRETT suggested the readers experiment with abstract images by framing their shots in an unusual way or focusing on something a little out of the ordinary. In the right-hand image Brett captures a fleeting shadow on the back of a lorry. In doing so he creates an unsettling feel as the composition resembles something from a horror movie – the silhouetted figure looks a little like Freddy Krueger from the *A Nightmare on Elm Street* films.

Another way of creating a more abstract image

is to use colour and movement creatively. In the bottom-left image a man wearing a red jacket is walking his dog as a red car speeds past. The blur of the moving car and man makes them stand out against the dull grey background, creating an image that is a little more eye catching than the average street shot.

Other techniques you might like to try include using the device of a frame within a frame, or overlaying reflections to create a layered effect. You could also try placing subjects at the very

edge of the frame or even chopping them in half. The possibilities are only as limited as your own ideas and vision.

‘With street photography it is important to allow yourself the time to go out with nothing else on your mind,’ says Brett. ‘I’ll switch off my phone and concentrate entirely on looking for pictures. It’s fine to grab a shot if you see something when you are walking down the street, but you’re not going to get a body of work that hangs together as a whole unless you make time to get out there and do it.’



Look for colour and think about how you can use it creatively in your compositions



Try an abstract approach and look for shadows or reflections to use in inventive ways



Spotting potential pictures

THE BIGGEST challenge for the participants was learning to spot potential pictures as they happened and to react quickly. Fortunately, Brett had lots of advice to help them ‘tune’ their eyes into their surroundings. One tip was to slow down and be calm about how they approached their shots. ‘When there is so much going on you can

afford to be selective about what you take pictures of,’ says Brett. ‘Think about what you want to capture and what you are trying to communicate through your images. Don’t be in a hurry to get out your camera and start snapping straight away.’

Brett touched on the often discussed and greatly dissected question of when is the

opportune moment to put the camera to your eye and press the shutter. ‘The more you go out and wander around taking pictures, the more confident you’ll be and better able to anticipate when to fire the shutter,’ he says. ‘It’s an intuitive process and not something that is easily taught, but it can be learnt.’



BRETT HARKNESS

A note on photographers' rights It is not illegal to take pictures on publicly owned land, but if someone objects to being photographed, move on. If a police officer or security guard approaches you, be polite and explain what your images will be used for. To watch a video addressing some of these issues visit: <http://www.youtube.com/watch?v=RvlgLgA4L5I>. Visit www.amateurphotographer.co.uk for more information.

Capturing the moment or creating an aesthetic shot

BRETT explained there is no single 'type' of street photography image. Sometimes the emphasis is on the design or 'look' of the image, and at other times it is about relaying a message to the viewer – commenting on how people live, for example. In this instance, composition may be less important. 'Keep in mind what you are trying to achieve in your image,' he says. 'Are you trying to capture the mood and ambience of a busy street or do you want to create a graphic, aesthetically pleasing image with an emphasis on composition?'

Thinking about things like this will help you to create images with a clear purpose.'

Striking this balance is not easy to do, though. 'There is an inevitable trade-off between capturing something as it happens and taking time to create an image that is pleasing to the eye,' says Brett. 'You don't want to lose a shot because you are thinking too hard about the composition, but equally you don't want to end up with images that are jumbled and lack thought. This is again something that will get easier with practice.'



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are **Lee Frost** (landscapes), **Brett Harkness** (portraits), **Paul Hobson** (wildlife) and **Clive Nichols** (gardens). This is Brett's second *Masterclass*, and he will appear again in November. Lee will appear in July and October, with Clive appearing in August and December, and Paul in September.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address and daytime telephone number in your application. Each participant will be able to use his or her own camera, lenses and other equipment.

Camera settings

BRETT explains the need to keep camera settings simple to allow the participants to concentrate on their compositions. 'Generally, when I'm shooting street scenes I'll work in aperture-priority mode and under or overexpose the scene depending on what I want from the image,' says Brett.

'I let the camera work out the exposure and then tweak this manually. I find this is the best way of getting the exposure I want for a particular scene. You want to minimise the time spent fiddling with your camera settings and instead concentrate on taking pictures. It sounds obvious but you don't want to miss a shot because you are worrying about your exposure,' he adds. 'Although you do have to think about this, don't worry excessively about what settings you are using.'



ED SPRANE

After dark

Maciej Dakowicz had never seen anything like the spectacle of Cardiff's partying when he moved to Wales in 2004. He tells **Jeff Meyer** about his street ethos and why flash is a no go

BACK in 2002 when he was living in Hong Kong, becoming a photographer was the furthest thing from Maciej Dakowicz's mind. The computer science graduate bought his first camera that year to take snapshots of the exotic place where he was living so he could send pictures to friends and family back home in Poland.

However, Maciej really took to his new hobby. A year later he bought a Canon PowerShot G3 so he could experiment and try different effects. When he moved to Cardiff to start his PhD in 2004, Maciej was ready for his first DSLR, a Canon EOS 300D.

The excitement of this new creativity coincided with the euphoria of moving to a new city, so Maciej began carrying his camera with him as he explored his new home. One night he took it to the pub to meet some new friends for a drink. Afterwards, instead of going home, he ventured down St Mary Street, the main artery through Cardiff's vibrant nightlife. From then on, everything changed for him.

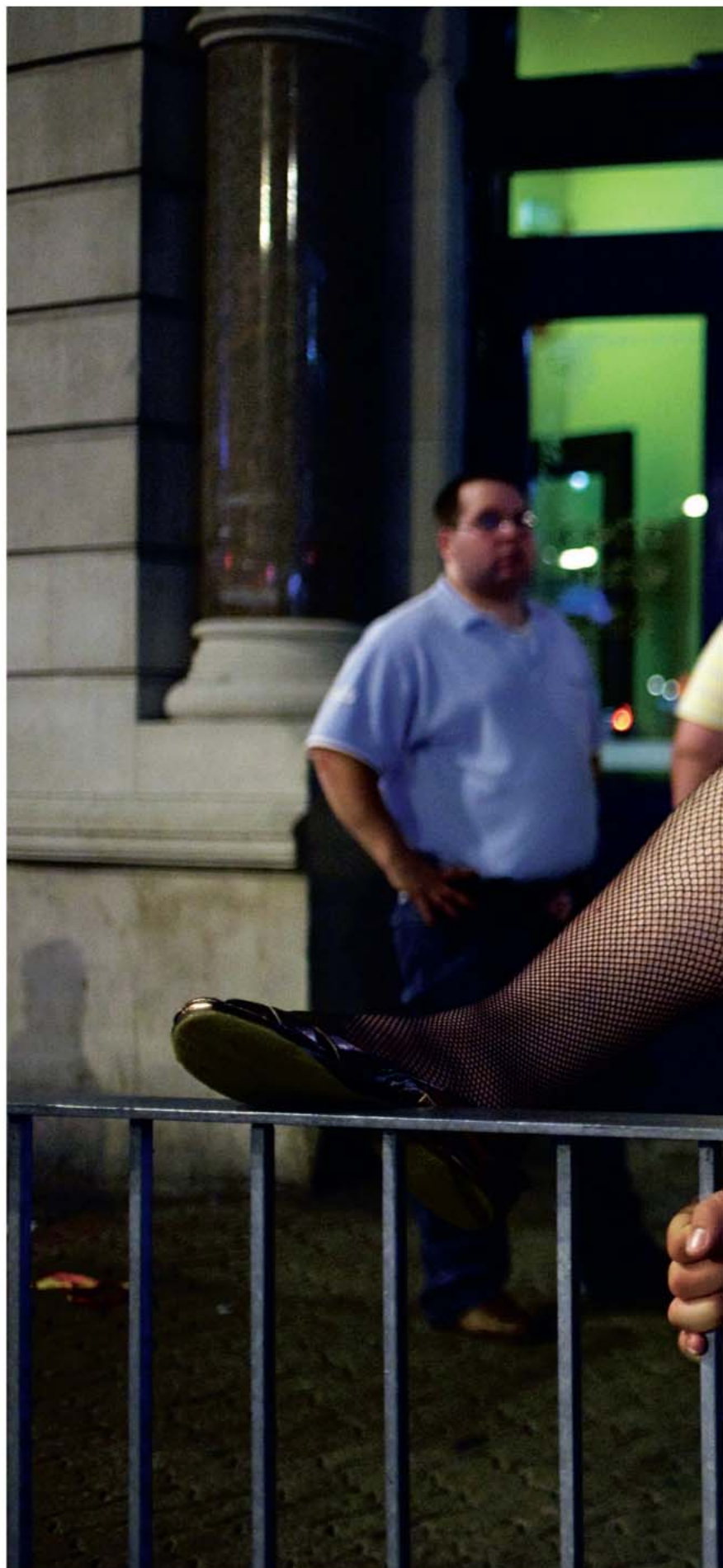
During weekends Cardiff's city centre transforms into a strange place, he says. From St Mary Street down to Caroline Street and the chip shops of Chippy Lane, revellers spill out of bars and onto the streets. Always interested in people, Maciej didn't target people who were drunk per se, but found them quite surreal subjects. People engage in odd behaviour after a long night of drinking, he says, and they're less conscious of a man with a camera.

'It was my first encounter with such a crazy way of partying,' says Maciej. His encounters with amorous, unconscious and sometimes uncouth partygoers shocked many across Britain when his pictures were picked up by the national press last year. Tabloids screamed about 'Booze Britain' and splashed Maciej's graphic shots across their news pages.

'Despite how the press has portrayed my pictures, I never had any intention of shooting shocking images,' he says. 'I just shoot what happens in front of me, if I have enough courage to do so.'

When he first started exploring Cardiff's raucous nightlife with his camera, Maciej never thought anyone would actually be interested in his pictures. 'I was shooting just for myself,' he says. And for a few years, from 2005-2009, nobody really did care about them. It wasn't until a Hungarian website (and soon many others) copied them from his internet galleries without his knowledge that they quickly spread around the world.

Soon after, in May 2009, a press agency contacted Maciej







wanting to distribute his series. He agreed and suddenly four major British newspapers ran his pictures on the same day in their Saturday issues. This was followed by some discussion on TV and radio. The following Monday, Poland's largest newspaper ran the same story and it was discussed on a couple of Polish TV and radio stations. An ITV1 Wales reporter eventually contacted Maciej to say they were doing a news story about the impact his images might have on tourism in Cardiff. The whirlwind culminated a couple days later when Maciej tried to go to a rock club with friends, but security wouldn't let him in.

'I never sought to show Cardiff in a bad light,' he laments. 'British and foreign newspapers selected some of the most controversial images to illustrate the drinking problem in the UK, but it has never been my intention to show alcohol abuse or any other social issues in my work.'

'As a photographer, I am drawn to surreal, decisive moments, and Cardiff's city centre was the perfect setting. When people have been drinking they let their guard down. When they're leaving the pubs and bars

they're often cheerful and will do strange things that attract the attention of other people – not only me, but other passers-by, too. This may be a guy sleeping on a bin or someone doing press-ups in the middle of the road. In such cases I am often just one of the spectators surrounding the "performance". People take pictures on their mobiles phones; I use my big camera.'

HOW IT STARTED

Shooting Cardiff's nightlife was purely spontaneous. After he moved to Cardiff in October 2004, Maciej quickly discovered its vibrant nightlife and started taking pictures of it. 'There wasn't an agenda,' he says. 'This way of partying was all very new and exciting for me. So when I went out on a Saturday night I would take my camera with me when I met my friends in a pub. Later this changed, and I started going out not to meet friends in a pub, but specifically to photograph people in the town centre.'

Maciej would start shooting at 10pm or 11pm, when people left the pubs, and he would keep shooting through the night, sometimes until as late as 4am but often

until around 2am, as people flocked to late-night bars and chip shops. 'Usually I just shoot until somebody spoils my mood, I get tired or things become dodgy,' he says. 'At around 3am the clubs start closing and some people are often quite violent at that time; it is not the most pleasant time to shoot. So usually I finish shooting when people are still in the clubs. The best opportunities, I have found, are between 11pm and midnight when people are leaving pubs and going to clubs. Everyone is very cheerful then.'

PREPARATION

Maciej prepared himself for the long evenings by packing a small shoulder bag with a spare battery, a couple of CF cards, a lens hood and an umbrella. He says he enjoyed a couple of beers with friends beforehand to 'help me get into a party mood before starting shooting.' He adds, 'Shooting at night is not an easy thing. It requires quite a lot of courage. It is often not a very pleasant experience and I have to force myself to go out to shoot. I never know how the person in front of my camera will



ALL PICTURES © MACIEJ DANKOWICZ

react to me taking his or her picture.

'Most of the time people just ignore me and sometimes they smile, while others start posing – in general, though, most people are friendly. Some people would tell me to delete the picture of them and others would threaten to smash my camera or call the police. So a couple of beers beforehand really helped me to forget about the potential dangers and bad experiences, and allowed me to point my camera at strangers without worrying about what would happen if they noticed me. When I shoot at night, less thinking means better pictures.'

On a good night, Maciej can expect to end up with around 200 pictures, but he stresses that out of that number he'd be lucky if only a couple of them are good. Over the long course of the project he has taken several thousand images, but he estimates that only about 300 of those are pictures he likes, and out of those there are maybe 50 that he considers 'very good.'

After a couple of years, Maciej developed a pattern of working where he would shoot every Saturday for a couple of weeks, after which he'd take a break for a couple of weeks and start again. 'Also, if I run into an unpleasant situation one night, it is quite hard to motivate myself to go shoot the following weekend,' he says.

GETTING IN CLOSE

Maciej is adamant about one thing when it comes to street photography: he does not like using long lenses. 'They make pictures look flat, and their narrow angles are very limiting to me,' he says. They may be more convenient and safer than going right up to

someone, but even if you don't mind their effect of compressing perspective, Maciej feels there's something dishonest about using a long lens. 'Shooting people with long lenses doesn't seem fair to me,' he says. 'It makes me feel like a paparazzo stalking people from a distance and I don't like it.'

Maciej prefers getting as close as possible to people and works exclusively with wideangles. At night, his favourite lens is a 35mm f/1.4, and for the odd daytime work he uses a 24-105mm zoom, mostly at the very wide end.

Usually he shoots from two to three metres so he can get the whole person in his frame. Occasionally, he'll get even closer, depending on the situation.

'Usually I approach people who aren't looking at me,' Maciej says. 'When they are busy doing other things I get close to them and shoot quickly. When I've got my picture and if they did not notice me I just move away. If they did notice me then I have to deal with their reaction, which can range from striking funny poses for more photos, asking why am I taking pictures to threatening to call the police or trying to smash my camera.'

'I shoot in automatic mode because I need to work quickly, and the light is very different at different spots in the city at night'

BEING INCONSPICUOUS

Most of the time Maciej's subjects are too busy with themselves to notice him, but because he strives for anonymity his process is to shoot quickly and move on. 'I try not to engage with the people I photograph,' he says, 'but sometimes I talk with them. People usually ask why I take pictures, and maybe I'm simply tired of answering that question, but usually if I talk to someone I end up not taking their picture.'

As he moves discreetly through the crowds, Maciej keeps his camera hanging from his shoulder in a way that isn't too visible to people in front of him, and he keeps his hands in his pockets. He'll then walk around until he senses something is happening or about to happen. When it does, he grabs his camera, takes the shot and moves on.

'I shoot in automatic modes because I need to work quickly, and light is very different at different spots in the city at night,' he says. 'For example, the temperature and quality of light is very different in dark alleys from that outside brightly lit clubs. Often within just ten metres light conditions are



Maciej shuns long lenses and instead prefers to get as close as possible to his subjects. His secret to success is a super-fast 35mm f/1.4 lens and ISO sensitivities of 1600 or 3200



completely different, so there would be too much fiddling around for me to use manual mode. There is simply no time. Before shooting, I meter the light and lock the exposure on one of the bright elements in the frame.'

AVOIDING FLASH

Because his goal is to be discreet and blend in with the crowd, Maciej also avoids using flash at all costs. To this end, he relies heavily upon fast lenses and high ISO sensitivities of 1600 or 3200 to get shutter speeds of 1/60sec or 1/80sec that allow him to handhold the camera.

When he began his project in early 2005, Maciej was using a Canon EOS 20D and a 28mm f/2.8 lens, but because he wasn't happy with its performance at high ISO sensitivities he upgraded to a Canon EOS 5D and bought a 35mm f/2 lens that became his mainstay.

In late 2008 Maciej upgraded his camera yet again, picking up a Canon EOS 5D Mark II and a faster 35mm f/1.4 lens to go with it. 'The secret of what I do is in the high ISO and a fast wideangle lens,' he admits. 'The EOS 5D Mark II has an even better performance at high ISOs than the Mark I and now I can shoot comfortably at ISO 3200. However, its high resolution makes even a little camera shake visible, so I need to be very careful when shooting. With the Mark I, I was getting sharp images at 1/30sec, but with the Mark II I need to shoot

'People quite often ask me if I am the Polish guy who takes pictures of drunk people. I never know how to answer'



JUXTAPOSITIONS

In the image above there is an advertisement in the foreground asking, 'You won't tell your mummy, will you?' In the background two people are kissing. Maciej often looks for such juxtapositions in his images, although they often involve quite a degree of luck. Maciej noticed this advertisement one evening when he was out, and after taking a few shots around it he spotted the couple.

'These two elements completed the picture,' he says. 'When I notice an interesting element, I often wait for something more to happen in order to complete the frame and make it more complex and interesting. A simple example is a kissing couple, like this one. They will be a static element for some time, which allows me to move around them for a few seconds to try to find something else to include in the frame that can transform a simple image into something unique. Because the autofocus on the EOS 5D isn't great at night, I also look for these static elements so I can lock the focus on them and then fill the frame with additional elements.'



a minimum of 1/60sec or faster to make sure the image is not blurred.'

THE FUTURE

Completely self-taught, everything Maciej knows or has done with a camera has come from his extensive library of more than 200 photography books or online reading. He is still pursuing his Cardiff at Night series, although admittedly other responsibilities are claiming his time.

In 2009 he quit his university job to focus on photography full-time. And in February of this year, one month after completing his PhD studies, he co-founded a photography gallery in Cardiff called Third Floor Gallery, aimed at hosting contemporary photography by the likes of Jocelyn Bain Hogg and Magnum's Chris Steele-Perkins, who is exhibiting now.

However, Maciej is still dogged by his media exposure, and he says he has trouble getting into clubs. One bouncer, who remembered his face from TV, stressed there was no binge drinking or violence in his club, while others won't let him enter with his camera. 'People quite often ask me if I am the Polish guy who takes pictures of drunk people,' he says. 'I never know how to answer that question.' **AP**



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Thoughts from a wildlife photographer's world



TIGERS, as Andy Rouse so eruditely points out, benefit from responsible tourism and not from irresponsible behaviour as was so

tragically illustrated recently when a tigress was killed by the overzealous driver of a Jeep in Bandhavgarh, India.

Wild tigers in India and Nepal attract hundreds of thousands of visitors (and their funds) to national parks and reserves, and these important habitats contain many other species that benefit, too.

To help, travel with a Tour Operator for Tigers (TOFT) member (www.toftigers.org) and support projects that benefit wild tigers. The organisation 21st Century Tiger carefully chooses projects that address the greatest threats to wild tigers, with the help of respected conservation scientists and experts. They give 100% of all donations received to projects funding education, monitoring, anti-poaching and ending illegal trade.

'We are very grateful to Andy, who has raised thousands of pounds for wild tiger conservation projects – he's earned his stripes!' says Sophie Darlington of 21st Century Tiger.

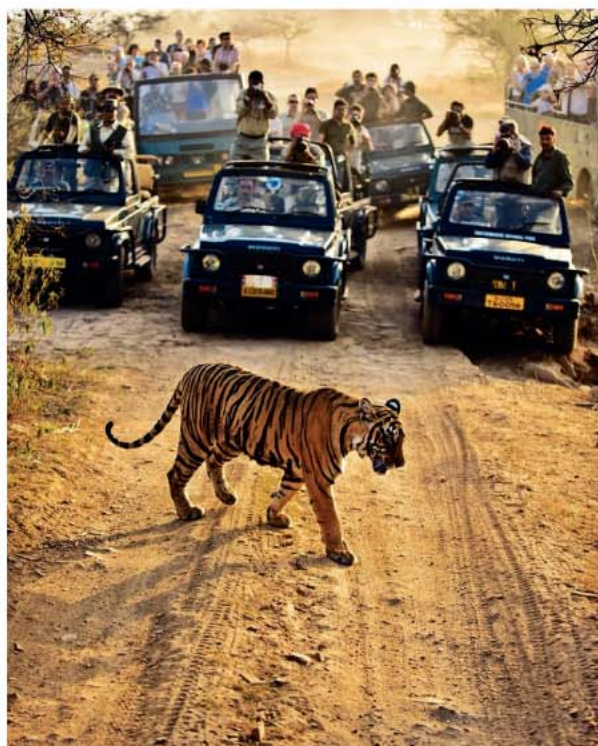
For more information on the projects supported, how to raise funds and the latest tiger conservation news, visit www.21stCenturyTiger.org.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Tourism gives the tiger a value in local communities



TIGER TOURISM



IT WAS either the biggest PR gaff in history or an intuitive piece of marketing when the Indian government – specifically the Environment Ministry and the National Tiger Conservation Authority – announced recently that it was going to phase out tiger tourism in India in the name of tiger conservation. It caused a worldwide outcry and triggered a passionate online debate between respected travel professionals. So what was behind it?

We all know the tiger is in dire straits, with the main threats being illegal poaching (of tigers and prey) and habitat encroachment. Poaching is a complex issue, and as well as tackling the problem at source we need to tackle it internationally. The Chinese government has banned tiger products,

Tiger tourism does need controls to stop these animals being harried and stressed

and organisations like Freeland and the EIA (Environmental Investigation Agency) work to expose and stop trafficking routes through Asia. India must do its part, too, by ensuring that the tiger population is worth more to the local population alive than dead. This approach has worked very successfully in Rwanda, where the locals get a revenue share from tourist permit fees to see gorillas. It is therefore in the locals' interests to stop poaching, and gorilla numbers in Rwanda have increased since this was adopted.

I have seen the benefits with my own eyes and it is an eco-tourism model that India needs to follow. In other words, the forest department and the local communities need to benefit directly from tourist revenue rather than the situation now where all monies go to the government. Put simply, tiger tourism gives the tiger a value to the local community that exceeds its value as skin and bones. Responsible tiger tourism must involve the local community, not just by benefiting from revenue share but with local projects that attract tourists.

Of course, tiger tourism in India does need some controls, as it can be a circus. I have seen tigers harried and stressed by over-zealous drivers. It's a minority who do this, but they are sometimes encouraged by their fare-paying tourists who think it is their right to see a tiger. It is not a right, it is a privilege, and it is my fear that seeing a tiger is becoming a trophy.

All these issues can be dealt with by sensible park management at the local level, such as I have seen in Ranthambore National Park in India. The problem the park authorities have, though, is that their resources are stretched to the limit and they rely heavily on dedicated park wardens who spend their lives trying to protect the last remaining wild tigers. If we were to ban tiger tourism then the parks would not have the manpower to patrol 24 hours a day, seven days a week, and tigers will be gone in just a few years. Clearly the park authorities need this revenue from tourism and they need it quickly to ensure that tigers can survive.

As I write this, the Indian government has done a U-turn and stated that it is not going to stop tiger tourism, although it may introduce controls. So was this a PR gaff or just a clever way to get tiger tourism into the world's press? Either way, it has caused the plight of the tiger to be discussed in the media, and the more press the tigers get the better. **AP**

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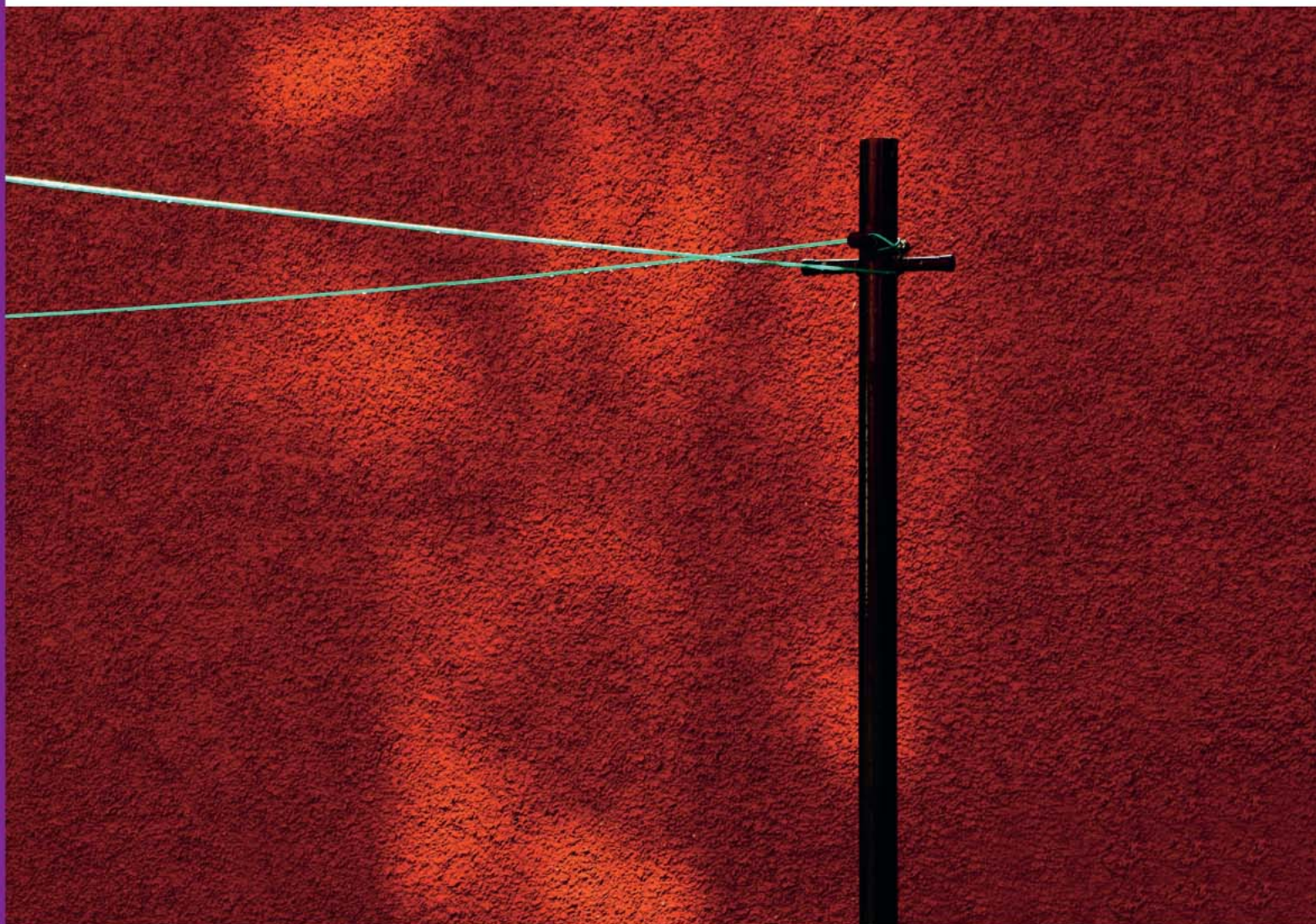
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AP READER Trevor Batchelor is not your average street photographer. In fact, his colourful abstract images eschew casual passers-by entirely and focus instead on minute details plucked from their surroundings: dappled light on walls, contrasty street corners and graphical 'found' shapes in the landscape – the kind of things you'd ordinarily walk by without a second glance.

So what is the appeal of unconventional images? On first look it is the attention to detail that is most attention grabbing, although bold colour, simple subject matter and clear-cut, orderly composition also play an important part. 'I'm really struck by colour, shape and form,' says Trevor, who lives in Cumbria. 'It sounds clichéd, but it's the way these elements come together to form a composition that interests me. I use these things to create an abstract "painting" in my mind.'

Trevor's background is as a painter and decorator, and although he never went to art school he always had a keen eye for it. 'I became interested in photography in my 20s when I realised it was just another way of creating a picture,' says Trevor. 'I dabbled in photography throughout my life and used it as a way of recording things I saw that I

It's in the detail



Trevor Batchelor's people-free street scenes explore colour, light and texture. **Gemma Padley** spoke to him to find out why he is drawn to unassuming, easily overlooked subjects and discovered a refreshing take on traditional street photography

could later use as sketches for my paintings. I'm not deliberately trying to create photographic "paintings", but when I print my images on high-quality matte paper, they do have a painterly appearance.'

MAKING THE ORDINARY EYE-CATCHING

Central to Trevor's photographic vision is his decision to home in on parts of a scene: blurred streetlights, for example, or a lone washing line and even octopus tentacles. Using a Pentax K10D camera with an

18–55mm lens, he combines subtly lit, textured backgrounds with sections of his subjects. Sometimes making a feature of empty space, Trevor keeps his subject matter to a minimum. Only the most important elements are included and extraneous details omitted. The result: intriguing 'snapshots' of everyday scenes that become arresting compositions in their own right.

'I like to be able to control the different elements in the frame,' says Trevor. 'People photography is more unpredictable and there

In Trevor's image of a washing line, dappled light makes the red wall come alive, turning an ordinary subject into something far more intriguing





ALL PICTURES © TREVOR BATCHELOR

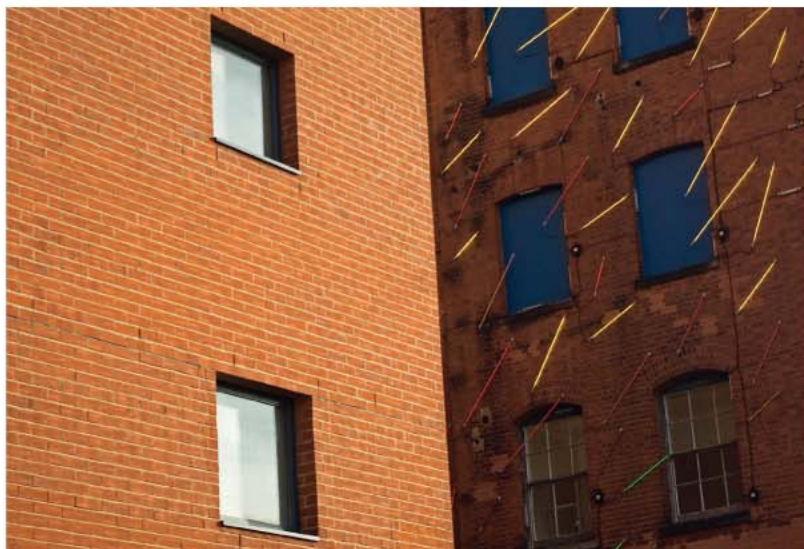
With an eye for the unusual, Trevor often includes only part of his subject in the frame to create an air of mystery



is less control. I'll see a potential composition and then put the camera to my eye, tightly framing my shots to cut out all distractions. In the octopus image (see above) there is blank space to the left of the frame, but this leaves the mind clear to brainstorm ideas about what this scene could be. I want images that aren't immediately comprehensible. I want the viewer to stop and look, and then question what it is they are looking at.'

Although Trevor doesn't set out to shoot in series, he likes to tell the story of a place through juxtaposing individual images. 'It might sound daft, but you can produce a mini-travel log of a place by putting two or three images together in sequence,' he says. 'I like to come back with images that are not just picture-perfect postcards.'

In this image taken on London's South Bank, Trevor divides his frame directly in half, which is a bold but effective approach



USING COLOUR AND LIGHT

What is also striking about Trevor's images is his bold use of colour. Often combining blocks of colour to create impact, Trevor is attracted by colourful subjects. He then thinks about how he can combine different shapes in the frame. 'I rarely photograph muted tones,' he says. 'Instead, I try to juxtapose a wide range of colours and see the effect this has. It's about using proportions of colour in a variety of combinations to create balance.'

Light plays a fundamental part in bringing out the colourful textures in Trevor's street scenes. Without the 'right' light, the compositions would lack depth and miss the creative edge that makes them more than just record shots. For example, in one image a twisted tree branch stretches

'I want images that aren't immediately comprehensible. I want the viewer to stop and look, and then question what it is they are looking at'

vertically across the frame while spots of light are dotted on the blue wall behind (see right). On an overcast day the wall would be nothing more than an ordinary wall with a tree branch growing in front of it – hardly worth noticing at all, let alone pausing to photograph. Yet specks of light transform an uninteresting subject into something far more artistic; light itself suddenly becomes a key subject in the composition. Likewise, in the washing-line image, a plain red wall is transformed into something far more interesting by dappled light and shadow (see page 33). While this more abstract style of photography may not be to everyone's taste, there is no denying the inventive interplay of colour and light at work.

COMPOSITION: VIEWPOINT AND PERSPECTIVE

Trevor likes to employ unconventional viewpoints. Often choosing to photograph from around a corner, he uses the edges of walls and corners to slice his compositions in half. In doing so he boldly does away with the traditional notion of placing the subject neatly on a third. In one image taken near the OXO Tower on London's South Bank, strong sunlight hits the side of a building while an adjacent building is in shadow (see below left). Trevor frames his composition so the line between the two buildings falls directly in the centre to create a graphic image. 'I took this shot in winter one bright sunny day,' he says. 'The lines on the right are fluorescent light tubes and to me they looked like a shower of rain. The sun fell on the left-hand building and split the composition in two. I tried to exploit the two-dimensional perspective created by the light and shadow of this scene by shifting my camera angle to balance the two buildings.'

Trevor's images may be starkly different from those of traditional documentary or travel photographers, but his thoughtfully observed street images are equally valid examples of street photography, using objects to convey mood rather than people. The pictures are a reminder that even the most insignificant details can tell us something about the way we live, even when there isn't a single human in sight. In an age where most people have a camera, Trevor's pictures prove that interesting images are all around, waiting to be seen by an observant eye. **AP**

To see more of Trevor's images visit www.trevorbatchelor.com.

A selection of Trevor's work is on display at Gargrave Village Hall near Skipton, North Yorkshire from 24-27 June 2010



Left: Combining bold colours and simple scenes, Trevor uses light as a key subject in his compositions

Below: Shooting from behind walls or trees, Trevor sometimes focuses on foreground subjects, hinting at objects concealed in the distance

Right: Trevor often juxtaposes contrasting colours as he has done in this tightly framed image of a door



Right: Using a long exposure to capture light trails, Trevor creates an energetic composition full of movement



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Man walking
1 Taken in Rajasthan, Simon's candid shot uses colour to draw the eye in Fujifilm FinePix S5 Pro, 28-70mm, 1/100sec at f/5.6, ISO 100

Boy
2 Simon's well-composed image shows a boy looking up at his lost kite Fujifilm FinePix S5 Pro, 28-70mm, 1/60sec at f/8, ISO 200

Simon Morris Bridgend

Simon's work has been shown in *Reader Spotlight* (formerly *Gallery*) several times. His latest series of images was taken on recent trip to India. 'I'm heavily into travel and adventure photography,' says Simon. 'I love travelling to other countries to take photographs. You often see interesting characters as you are walking along, although you don't need to go far to create pictures with impact.'

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1



2

Jerome Lorieau

Edinburgh

Jerome was last featured in AP's 14 March 2009 issue. For this body of work he spent three weeks in Nepal travelling between remote villages discovering the 'less visited' side of Nepal. 'When I arrived in the Gorkha region to the north-west of Kathmandu, I travelled towards the Gurung villages,' says Jerome. 'The scenery was breathtaking and the people I met were as charming and as beautiful as the surroundings. These pictures summarise the daily life I witnessed during my time there'.

Woman

1 Making use of a high ISO speed and natural light, Jerome's portrait is intimate but not intrusive
Canon EOS 5D Mark II,
24-105mm, 1/20sec at
f/4, ISO 2500

In blue

2 The curtain divides the frame and acts as a bridge linking the woman in blue and the nearby door
Canon EOS 5D Mark II,
24-105mm, 1/50sec at
f/6.3, ISO 400

Kids playing

3 Using the wide end of his lens, Jerome pulls the viewer in and creates a sense of immediacy here
Canon EOS 5D Mark II,
24-105mm, 1/2700sec
at f/5.6, ISO 400

Cooking

4 In this unusual crop the woman's head is omitted, allowing attention to fall on her silhouette instead
Canon EOS 5D Mark II,
24-105mm, 1/40sec at
f/4, ISO 400

3



4





**EDITOR'S
CHOICE**

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Dan Wood Bridgend

Dan has had a passion for photography since his brother encouraged him to buy a Minolta 5000 camera in the early 1990s. He used to take pictures of his friends skateboarding. With a penchant for street photography, Dan has travelled to many countries to photograph different cultures. 'Street photography is tough and it takes a huge amount of skill,' he says. 'You have to get in close, but be discreet and also very quick. To see more of Dan's images visit www.danwoodphotography.co.uk.

Pigeons

1 Dan took this image in Istanbul where he had spent a week trying to capture a shot of the pigeons and passers-by
Leica M6, 35mm, Ilford XP2 400

Bathing

2 Taken in the Andes in Bolivia, Dan shot into the sun to create silhouettes of the people bathing in the water
Leica M6, 35mm, Ilford XP2 400

Vietnam

3 By arranging his composition so one subject faces away from the viewer, Dan creates a sense of mystery and intrigue
Leica M6, 35mm, Ilford HP5 400

Dan has captured a great moment here, and like all good travel photographs it is full of atmosphere and it transports us into the scene. The pigeons fluttering right before the lens lend an essential sense of depth as well as a frame for the young boy.



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AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Black Diamond building, Copenhagen, Denmark Dorothy McCuller

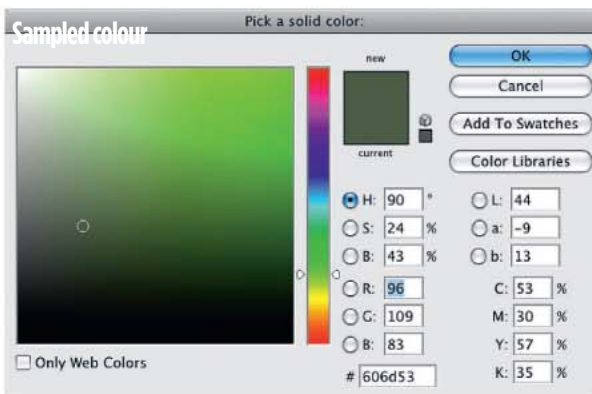
Canon EOS 300, 35-70mm, 1/125sec at f/8,
Fujifilm Neopan 400 Professional

ARCHITECTURE is very difficult to photograph, especially in the city when you can't always move far enough back to get the whole structure in shot. Then, when you lean back, you get all sorts of problems with converging verticals. A great solution is to photograph a detail or a section, or create an abstract shape or patterns from the way the building is designed. That is what Dorothy has done here with the Black Diamond building in Copenhagen. She says she wanted to capture the people walking across the top floor, and it was only when she got the prints back that she noticed all the reflections.

It is the combination of the silhouettes of the people walking across the bridge with the reflections and colours of opposing buildings that make this picture exciting. The problem is that there is so much going on that it's actually quite difficult to know where to look.

The most obvious distraction is the bottom part of the frame where there is yellow stone work or a highlight. It is so bright that it demands our attention, so it needs to be cropped off – and while I'm doing that I'll trim off a bit of sky and shape the frame into a panoramic format. I then removed the distractions of the various colours by turning the image black & white, in order to concentrate our attention on the people on the bridge. I used the green and blue channels to do so, the first to give us lots of detail and the second to give us a lot of contrast. I also used Curves to tweak the midtone contrast and give the picture a little more oomph.

While this looks nice, it does miss all the colours that were so enjoyable about Dorothy's original picture. I've therefore created a colour layer that is the same colour as the original, using the Sampling tool in Photoshop to sample the colour of part of the building. I then created a new Fill layer set to 10% opacity and spread that colour all over the top of the picture. This gives us the original colour of the image again, but in a composition that is much more simple than Dorothy's original.



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life

Spotted flycatcher

John Robinson

Nikon D300, 175-500mm,
1/800sec at f/6.3, ISO 800

WE GET a lot of pictures of birds in gardens, but that's not to say that garden birds are easy to photograph. In fact, it is rather difficult to produce exciting pictures of birds in this situation, because we all have birds visiting our gardens and so our pictures

can look unoriginal. So it's great that John sent in this picture of a spotted flycatcher, as it caught my eye immediately. It was the composition, the background and what the bird is doing that got my attention.

John has done well to capture such a dark background. With the flycatcher having landed on the tree stump, this could have been grey and drab, but this is avoided by the splash of colour of the unfortunate butterfly being held in the bird's beak. We then appreciate what a nice setting, and lighting, the bird is in.

At thumbnail size this is a striking picture, but when it is blown up to print size the quality drops. The picture is not quite as sharp as it could be, which was probably caused by John having to shoot through a window at a high ISO speed of 800.

I love the composition, with that huge black space at the top of the frame. With nothing to see there, it concentrates our attention on the bird and emphasises the colourful splash of orange. I think there's probably a bit too much stump visible in the picture, so I've cropped the image, removing the distracting lump at the bottom of the stump. It would also have helped had the part of the stump in the foreground been sitting in the same plane of focus as the bird on its perch, as currently it provides a bit of a barrier into the picture.

Finally, the colours are a little cool, probably from the bird being in the shade, so I've added some yellow and red in order to remove some of the blue and cyan. It is a great shot and John should be very pleased with it.

Original



Edited



St Barts

David Price

Minolta Dimage A1, 0.4secs
at f/2.8, ISO 200

PICTURE
OF THE
WEEK

DAVID has sent me a collection of images he took during the February snow, but unlike most other snow pictures of bright white snow and blue skies, David wanted to shoot at night in black & white! Not the obvious choice, I have to say, and if you did a survey of AP readers about how they would tackle a snowy scene most wouldn't wait until it was snowing and night-time before they went outside. But it's great that David did, as he has produced a really stunning picture.

The lighting is excellent, with the street light providing the main illumination, streaking across the frame and lighting the subject very nicely to give a nice 3D effect. The composition is very nice, too, and leads us into the picture. The most exciting element, though, is the snow sweeping across the frame, looking like scratches on a negative. David says he used a shutter speed of 0.4secs, and I think he was exactly right to do so. It looks horrendous out there, and David must have been very brave to venture out in it, but it really was worth all the effort. It is a great shot, and is my picture of the week for being different and exciting.

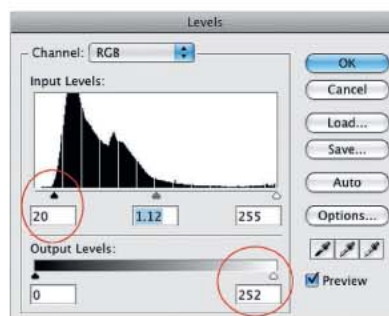
Original



Edited



The only thing that David's original photograph lacks is a black tone, although there are also some burnt-out highlights. So, I've just used the Levels tool to increase the black input levels by moving the black-point slider on the left-hand side of the histogram (see right). This creates a proper black in the image. I've also lowered the white output levels by moving the white slider on right-hand side; adjusting the value from 255 to 252 takes out some of the harshness from the highlights.



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Going places

Lee Frost explores the art of travel photography and offers advice on how to give your holiday images a creative edge

Head out before
sunrise and you'll
have the streets
to yourself

FOR THE past couple of months, one destination more than any other has dominated the news – Iceland. The ongoing eruption beneath the Eyjafjallajökull glacier caused misery to millions of people who found themselves stranded far from home when the drifting ash cloud forced a closure of European airspace.

I was one of those people, although it probably served me right as my chosen destination was Iceland itself! Far from being disappointed by flight delays, however, I jumped at the chance to spend a few extra days on one of the world's most amazing islands and fill a few more memory cards with images.

Travel photography does that to you: once the bug bites, it never goes away and every opportunity to get out there with a camera is grasped like it could be the last. Although I've just returned from Iceland, I'm already trying to work out when I can squeeze in a return trip. With Morocco in October, Cuba in November, hopefully Ethiopia in January and Namibia in February, it could be 2012 at this rate, but I will go back.

What makes travel photography so fascinating is that every trip is a visual adventure. I've been to Cuba half a dozen times already and Morocco a dozen or more, but I never tire of these places because there's always something new and exciting to discover, and without fail I return home with images that are different from anything I've ever taken before.

CLASSIC SCENES

The most difficult locations to shoot are the most popular ones because they've been photographed so many times and it's hard not to approach them with preconceived ideas. At the same time, you need to be careful not to try so hard to be different that you end up failing. There's a good reason why photographers shoot Tuscan valleys at dawn when they're full of mist – and that's because they look amazing. If you wait until mid-morning just to be different, your pictures will be compromised. Similarly, there's no point going to Cuba with a self-imposed 'no old American cars' rule because you'll be doing yourself a disservice.



The key is to embrace the clichés, but think about how your images can be different – if indeed they need to be different at all. Sometimes, following the crowd is the best option and nothing to be ashamed of, but your objective can be to make your own images better than any you've seen before.

Quality of light is one area that can make a huge difference. Rise early and stay out late. Not only will the light be better, but there will also be fewer tourists. I find out sunrise and sunset times before embarking on a trip so I can start making mental notes and work out how little sleep I'm going to get!

Viewpoint is another factor to consider. By all means shoot from the same viewpoints as everyone else, but once those shots are in the bag be prepared to do a little exploring

Quality of light can make or break a great travel image, so always be prepared to return to a location

and see if getting off the beaten track will produce better results. If you don't try, you'll never know, and the worst-case scenario is that you wear out a little shoe leather.

Photographic technique can play a part. Experiment with different focal lengths – I use the 17mm end of a 17–40mm zoom a lot. Play around with depth of field, maybe shooting with a telephoto zoom at its widest aperture so only the main point of focus comes out sharp. Shoot from unusual viewpoints. Place your camera on the ground for a worm's-eye view, or frame the main subject through a window or archway. Looking at your surroundings as well as the target subject will alert you to these possibilities, so always do a 360° check before you start shooting.

ATMOSPHERE

The most successful travel shots are the ones that stir up emotion in the viewer. They have an atmosphere about them that somehow encapsulates the feeling of being in that place. These are the kind of photographs you see on sale in Ikea and Habitat, the images people buy to hang on their wall.

Often they feature calm water, a jetty, maybe an old boat or a solitary figure, and in the case of colour images they are almost always shot at sunrise or sunset so they have a warm glow. That's a good formula to work to if you want to create atmospheric images, although it won't be much use if you're miles from the nearest lake.

Shooting at dawn or dusk will stand you in good stead wherever you are as the world is immediately a more atmospheric place. Then throw

Sometimes you have to suffer for your art! This is Lee shooting the recent Icelandic eruption





ALL PICTURES © LEE FROST

The middle of the day can be productive if you shoot the right subject



Interiors are always a good fallback on dull or rainy days



Although you should always strive for originality, sometimes the clichés are too good to ignore

Lee used a £20 Holga 'toy' camera to shoot this portrait. It's not what you use, it's the way that you use it!

some mist into the equation, or a bit of backlighting for good measure.

Overexposing backlit scenes can work wonders as it creates a dreamy high-key effect. Avoid vibrant colour, too, and stick to softer hues, although you can reduce saturation later if required.

I often use a 10-stop neutral density filter, which extends exposure times into minutes in broad daylight and records motion in anything that moves. Drifting clouds are transformed into soft brush strokes of colour or tone while water looks like milk.

Infrared images are full of atmosphere and mystery, so my modified Canon EOS 20D is often pressed into service. I also carry a Lensbaby Composer kit and a pinhole body cap. Both see occasional use, but only if the effects they create suit the subject. There's nothing worse than trying to use technique to bolster a boring shot because it never works.

Finally, you can help things along during post-production. I occasionally use reverse Clarity in Adobe Camera Raw to add a gentle diffusion to backlit shots, or create a duplicate layer and add some Diffuse Glow from the Photoshop Filters menu. HDR software such as Photomatix Pro can also create interesting effects. Ideally, you need to shoot a bracketed sequence of shots to create true HDR images, but reprocessing a single raw file several times, each with a different exposure, works too.

Converting to black & white is another option. Mono is incredibly moody, or you could add delicate sepia or blue toning to up the atmosphere. I use Nik Software Silver Efex Pro for black & white conversion and find that it's superb.



FACES

When I first started travelling with a camera, the idea of walking up to complete strangers and asking if I could take their photograph filled me with dread. Once I overcame this initial fear, though, and realised that most of them didn't bite, portraits of local people became an important, fascinating and challenging part of my work. I also realised that the people who inhabit the places I travel through say as much about those places as the architecture and landscape does, so far from being an added extra, they're central to the creation of a revealing portfolio.

I rarely shoot candids and instead prefer to approach people and ask permission to photograph them. The response depends where I am. Cuban people, for example, are very laid back and rarely refuse or ask for something in return, whereas in Morocco, if you're not turned down you will almost certainly be asked for money. Once I've been given the green light I get to work fast. Having already chosen my subject because they have character and eyed-up the location before approaching them, it's pretty much a case of framing and firing while chatting and promoting. I usually shoot at the 70mm end of my 24-70mm lens and open up to f/2.8 or f/4 to minimise depth of field and throw the background out of focus, although in low light my 50mm f/1.8 comes into its own being so small, light and fast. I focus manually, and I always focus on my subject's eyes.

The key when photographing people is not to feel intimidated or rushed so you end up snapping rather than taking controlled, considered portraits. Slow down, stay calm and think about what you're doing. Most people also love to see their image on the back of a digital camera, which gives you the perfect opportunity to check progress, bolster their confidence and politely suggest 'just a few more' if you think you can do better.

DETAILS

Although much of my time is spent in search of iconic images, I also make an effort to look for interesting details that offer clues about the location when I'm travelling. From a creative point of view, this offers lots of



Portraits of local people will help you to capture the true character of a place

Details add visual variety to your travel portfolio and make a pleasant alternative to the obvious images

scope for experimentation and also results in images that are less clichéd and therefore visually refreshing.

In Paris, for example, instead of shooting the Eiffel Tower, photograph models of it on a market stall, reflections of it in puddles or shop windows. Alternatively, put your wideangle lens away and instead of capturing the whole structure, use a telezoom to fill the frame with just a small part of it. This abstract approach can be applied wherever you are and works particularly well on famous landmarks that have been photographed millions of times.

I also find that while detail shots may not be amazing in isolation, they gain strength when grouped together, so think of them as the pieces in a creative jigsaw puzzle rather than standalone shots. You could even set out to capture details that are linked by theme – doors of Marrakech in Morocco, fire hydrants of Manhattan in the USA, reflections of Venice in Italy and so on. **AP**

To see more of Lee's images, visit his website at www.leefrost.co.uk

EQUIPMENT

● Canon EOS-1Ds Mark III ● 17-40mm f/4, 24-70mm f/2.8 and 70-200mm f/4 IS Canon L-series zooms ● Canon 50mm f/1.8 prime lens for handheld shots in low light ● Zeiss 21mm f/2.8 prime lens for landscapes ● Infrared-modified Canon EOS 20D with a Sigma 10-20mm zoom ● Lee Filters 0.3, 0.6 and 0.9 ND hard grads ● Lee Filters 0.9 and 1.2 ND filters ● Lee Filters Big Stopper ND filter ● B+W 3.0 (10-stop) ND filter ● Heliopan 105mm circular polariser ● 2x Lee Filters filter holders and rings ● 4GB and 8GB CF cards totalling 80GB ● Batteries, cleaning kit and remote releases ● Gitzo carbon-fibre tripod with Manfrotto 410 Junior geared head ● Apple MacBook plus 160GB external drive ● Battery chargers, leads, plug adapters



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AP Testbench

Over the next few pages we present this week's equipment tests, read on for more pointers

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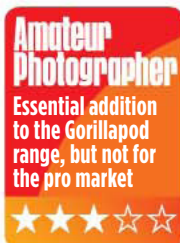
WHILE the Ballhead X is designed for Joby's own Gorillapod Focus tripod (tested in AP 31 January 2009), it can be attached to most conventional tripods and comes with both $\frac{3}{8}$ in and $\frac{1}{4}$ in threads. The feel of the ballhead is good, and it locks firmly and moves freely when it is unlocked. I like the quick-release plate, which is secured well by the clamp knob and marginally increases the speed at which you can secure your camera. For a professional system, this is comparatively lightweight and small.

However, there are some flaws. There is no bubble level in the Ballhead X, yet the non-professional Ballhead SLR-Zoom, found elsewhere in Joby's range, does have one. Also, the Gorillapod system does not give much height and relies instead on conveniently located objects such as branches and benches, which can be restricting. It is useful, though, for remote-triggered wildlife and sports photography. I found that the Ballhead X can cope with a Nikon D3S, but only when placed on, or attached to, horizontal surfaces. It cannot cope with the weight when attached side-on to a vertical support.

The combined price of the system – the Ballhead X plus the Gorillapod Focus – comes to around £180, which is very steep. There are better

heads out there for the same price. It is a very important addition to the Gorillapod Focus tripod, but this system is best restricted to use with enthusiast-level cameras rather than heavy professional models.

Tim Coleman



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



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WITH unique features such as Aeriform foam dividers, spine guard and Gecko-moulded foam harness, the Bumblebee PL220 is very well crafted, lightweight and protective. It is comfortable, even when full with lenses, a flashgun, two camera bodies and a laptop, thanks primarily to the adjustable hip belt and the impressive moulded foam harness. There are three ways to attach a tripod, depending upon the support's size, and the central detachable pouch for a large tripod proves particularly effective.

My only gripes are a lack of pouches for things like memory cards, and with only one main compartment, bulkier accessories have to go in with the camera gear. That said, you could just as easily assign one of the two removable cocoon pouches for such items.

Handy extra features include a double-sided elements cover, with the black side protecting against rain and the silver side protecting against the sun and overheating. At almost £260, the Bumblebee PL220 is not cheap, but it is a quality product that has improvements over previous models.

Tim Coleman

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Photoshop CS5

What more can Adobe's Photoshop do? We take a look at the new features of the latest version.

Nikkor 85mm f/1.4 vs Samyang 85mm f/1.4

We investigate how the £300 Samyang lens measures up against the £900 Nikkor optic.

Epson Perfection V600 Photo

With a 6400ppi scanning resolution, we find out how good the V600 Photo is at scanning film as well as prints.

Samsung EX1

Samsung's 10MP competitor for the Canon PowerShot G11 has a 3in articulated AMOLED LCD and plenty of enthusiast-friendly features.

Elemental Fugl-e

We put Elemental's new budget studio lighting kit system to the test.



How to... Remove tourists from your images

Fed up with tourists spoiling your holiday shots? **Angela Nicholson** explains how to get rid of them with a couple of simple techniques

THERE'S a reason why tourist attractions are called tourist attractions: they are inevitably surrounded by, or filled with, holiday-makers. While the *mélée* of brightly dressed sightseers enjoying their visit makes for a very convivial environment as you sample the local ice cream, tourists have a habit of wandering into your carefully composed holiday shots. Although a few pictures with the occasional tourist can help convey the atmosphere of the location, it's nice to have a few people-free shots with a clear view of the venue.

Even the most dedicated holidaying

photographer, who is prepared to get up early or stay out late, can be thwarted because some locations seem to be busy all the time – even at night. However, there's no need to settle for the offerings at the nearest postcard shop for a photographic record of your visit. Creating an image that is free of people isn't as hard as you might imagine.

Producing tourist-free images is actually quite simple and relies on the fact that people do exactly what you want them to do – move. Tempting though it may be to blow a whistle and wave a flag to get them to shift out of sight, it is very unlikely that

you will be able to herd them all in the right direction at once. Yet the fact that tourists often mill around randomly means that the view through the viewfinder constantly changes and different parts of the scene are revealed from minute to minute or even second to second. This gives us two options for getting people-free photos. We can either record several shots and create a composite image that is free of tourists, or we can take one photograph with an exposure that is long enough to prevent the moving figures from registering on the film or sensor.



LONG EXPOSURES

Taking images with very long exposures that prevent moving people from being recorded in daylight usually demands an intense neutral density (ND) filter such as Hoya's ND X400 or Lee Filters' Big Stopper over the lens (see *How to... Get creative with blur*, AP 5 June). These filters reduce the amount of light that reaches the film or sensor by 9EV and 10EV respectively.

Unless the ambient light is very bright, it is usually necessary to compose and focus the image and then take a meter reading before attaching a dense filter to the lens. Once the filter is attached, the exposure time must be increased by 9 stops with the Hoya ND X400 and 10 stops with the Big Stopper. Hence, an exposure of 1/30sec without a filter becomes 15secs or 30secs respectively. The exposure time can be further extended by decreasing the aperture size or, in very bright conditions, by adding an extra filter such as an 0.9ND to cut out a further 3EV. Most cameras must be used in bulb mode, with the photographer controlling the length of time the shutter is open once the exposure goes beyond 30secs. The longer the exposure, the greater the chance of the people within the scene moving and therefore not being recorded in the final image, so if possible keep the shutter open for several minutes.

This technique works best when the tourists move across the frame so the main subject is visible for the majority of the exposure. It is less successful when people move continually towards the camera and obscure parts of the scene for a long time.

This image was made using a 5min exposure. As well as removing the hordes of tourists that were traipsing across the bridge, the long exposure has given the water an attractive sheen

GETTING THE SHOTS

Whether you opt for the single- or multiple-exposure technique, the camera needs to be stationary to get decent results and the best way of achieving this is to support it on a tripod. Unfortunately, not all tourist attractions are tripod-friendly, so if necessary look for a convenient wall, ledge or bench to use instead. A mini-tripod or a Gorillapod can be handy on these occasions as they attract less attention and are often deemed less 'serious' than a standard model.

A remote release is also useful, especially when shooting from an awkward angle, as

you can fire the camera without having to lean over and press the shutter release. A wireless trigger like the Hähnel Giga T Pro, which costs £79.99 (see *Testbench*, AP 29 May), is a good choice as it is less obvious than a cable release, and it can be used as a bulb exposure timer or intervalometer.

Once you are happy with the composition, focus the lens and then switch to manual focus so that if someone moves where the active AF point is positioned, the focus won't alter. Take a sequence of shots several seconds or even minutes apart to allow time for the people within the scene to

change position. For the multiple-exposure technique to be successful, every part of the subject needs to be visible at some point in the sequence of images. If someone is sitting on a bench you either have to wait for them to move and then shoot the bench, or accept their presence in the final image.

Keep an eye on the movement of the clouds and try to take each image in the same light. It doesn't matter if the clouds move between shots as you can select which sky image to use later, but avoid shooting half the images in full sun and the rest when it is behind cloud.



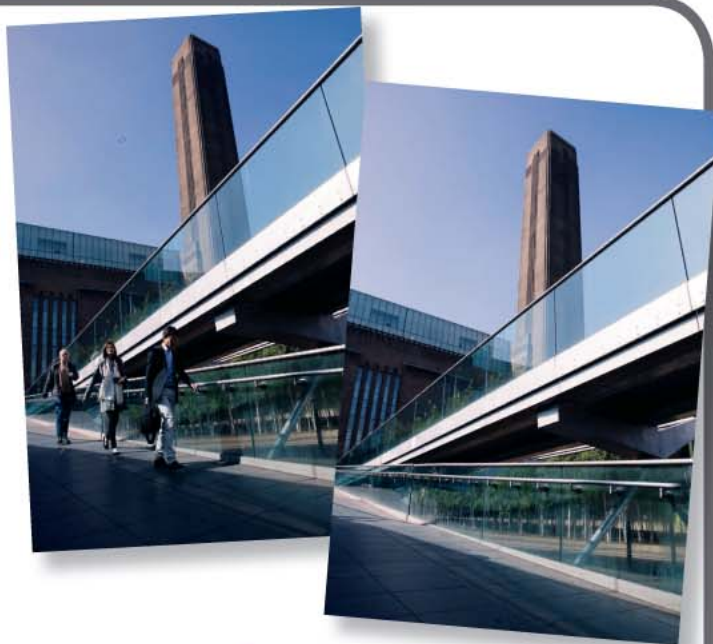
COMBINING IMAGES

There are several ways to combine images to remove tourists from your pictures. We've used Adobe's Photomerge Scene Cleaner

IMAGES may be combined to remove tourists using a variety of image-editing software packages by copying sections or merging parts of images as layers. The simplest way is to copy one image onto another to create a layer. Then use the Eraser tool to remove areas where tourists are visible so the layer beneath shows through. Once you have done this, copy another image and repeat the process. When the image

is tourist-free, select Layer>Flatten Image to merge the layers into one picture. Use the image that contains the most people as the background so there is less erasing to do as the layers are built up.

Adobe Photomerge Scene Cleaner, introduced with Adobe Photoshop Elements 7 and continued into Elements 8, makes life even easier. Just follow the step-by-step guide below.



1 Open the images so they appear in the Project Bin. Select all the images you wish to use and choose File>New>Photomerge Scene Cleaner. One image will now be visible as the Source on the left, while the right side of the screen, labelled Final, is blank.



2 Drag and drop another image from the Project Bin into the Final box on the right. Elements can align images automatically if they don't quite match up perfectly. The colour-coded surroundings of the images in the Project Bin and on the Source and Final screens make it easier to keep track of which image is being used.



3 On the Source image, highlight the area that you want to use in the Final image to replace the tourist. A coloured patch that matches the shade of the Source image surround indicates what is being transferred. If necessary, adjust the size of the Pencil and use the Eraser tool to correct any errors.



4 If necessary, zoom in on an area that has a tourist spoiling the Final image. Scene Cleaner copies across sections of the image, so there's no need to be very precise with your selection at first. However, if an unwanted section is copied across, use the Pencil tool on the Final image followed by the Eraser on the Source image.



5 When all the useful material has been copied from the first Source image, double-click on another in the Project bin and use that to cover over more tourists in the Final image. It can be helpful to select the Show Regions view using the check box in the panel on the right, to see where sections are copied from.



6 Repeat steps 3 to 5 until you are happy with the Final image and zoom in to check the replaced areas. If necessary, click in the Pixel Blending box in the Advanced options section in the panel on the right to help the images merge into the composite picture. Then select Done and save the image.



Fujifilm's new FinePix HS10 Motion Remover mode takes two shots in succession and then automatically merges them into one, removing any element that has moved between the two images. We will be testing this camera in AP 17 July.



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AP's street photography challenge

It's not all about shooting from the hip, so armed with just a single lens each, **AP's technical team** tests the suitability of camera-to-subject distances and viewing angles while attempting to capture atmosphere, drama and everyday life



Close up
It was easy to go unnoticed with a telephoto lens, as Tim Coleman did here for ten minutes

TIM COLEMAN

Panning



RICHARD SIBLEY

YOU MIGHT think it is sports photographers who need the fastest reactions in the business. It is true that their sense of timing has to be finely tuned, and they have to be on the ball and totally ready, but much of what they photograph is reasonably predictable. For a hurdles event, for example, when the gun fires you know that in the next 15 seconds, muscular, sweaty men will travel 110 metres towards you while leaping over 3.5ft hurdles placed 30ft apart. Some will fall, some won't, and one will win. You have to make your choices quickly, but there is at least a regularity and rhythm to the subject. The people who need to be completely prepared, to have the fastest reactions and full 360° action sensors, are street photographers. Anything can happen at any moment and they need to be ready to capture it.

A great way of ensuring that you're absolutely ready to take a picture at a fraction of a second's notice is to reduce the number of choices you have to make prior to releasing the shutter. Set the exposure beforehand – or at least the kind of aperture you'll want to be using. Select an ISO rating that will primarily allow shake-free shutter speeds rather than absolute image quality, and pick a white balance setting that conveys the mood of the moment. These things can all be done while you walk the streets, camera switched on and in your hand.

Focal length is another crucial choice, and one that can take time to select from a zoom range as the picture unfolds at

break-neck speed in front of you. If you are zooming in and out you might miss the shot and, as most zoom lenses have a slower maximum aperture, they do not always make for good companions in low light. My preference is always for a fixed-focal-length lens, partly for its faster aperture, but mainly for its definite and defined angle of view.

When you are used to a particular focal length, it is easy to train your eyes to see in a similar way and for your brain to construct compositions that will suit. You move yourself into position and make the focal length work; with a single tool your purpose is more direct. Each focal length makes you see differently and take different types of pictures. Restricting yourself to a single angle of view allows you to concentrate completely on working with that view. It makes visualisation much more straightforward and allows you to get into a stride, a measured pace, which ultimately makes the camera an extension of your brain and your way of thinking.

WHICH FOCAL LENGTH?

But which focal length is best for working the street? I have my own preferences, but to get a broader view I asked the AP technical team of Richard Sibley, Angela Nicholson and Tim Coleman to complete a series of tasks using one lens. The tasks were designed to test the suitability of different camera-to-subject distances and viewing angles for general scenes, while attempting to capture atmosphere, drama

When panning, Richard set the aperture to f/22 to give him a shutter speed of 1/20sec. This helped to blur the background as he panned and tracked the cyclists

Angela used the maximum aperture of f/1.8 of the 50mm lens to focus attention on the phone screen as the soldiers marched passed

and everyday life. The selection comprised 15mm wideangle, 50mm standard and 135mm telephoto optics.

THE TASKS

I wanted the team to shoot a range of styles, so I set challenges that would take in moving subjects and shooting from an unusually low angle. I wanted a close-up of a person and a shot that somehow used elements within the scene to create a frame around the main subject. These are all standard street-type ideals and I wondered which focal length would demonstrate them best.

Read on to see how they did, and maybe try the challenges yourself to see which focal length works for the way you see the world.

Damien Demolder, Editor

Close up



ANGELA NICHOLSON



Armed with a Pentax 15mm f/4 lens, **Richard Sibley** set out to take some wideangle street shots in London

USUALLY when I am taking documentary photographs, I like to have an autofocus zoom lens. It allows me to change the focal length quickly to suit a particular scene and this, along with the ability to focus quickly and accurately, is a real advantage in a changeable situation.

However, I wanted to see how an extreme wideangle lens could create more dramatic images. Using the Pentax SMC DA 15mm f/4 ED AL Limited lens would also mean I would have to manually focus. This would push me out of my usual comfort zone for this type of photography and I was interested to see just how easy it would be to manually focus at speed as a scene unfolded before me.

While the Pentax 15mm f/4 is a great lens, with an equivalent focal length of around 23mm on the APS-C-format Pentax K-7, I was going to have to get in very close to take interesting close-up people shots. I'm not very confident when it comes to approaching strangers and taking their photograph, so I found the 15mm lens a real challenge.

Walking down the street, I would suddenly spy a interesting scene, hold the K-7 to my eye and realise I was still far too far away to fill the frame with the subject. Because of this, I missed out on two fantastic photo opportunities: a man stuffing his face under a giant sign that simply read 'EAT'; and two police officers taking the details of a man wearing a chicken costume. That said, I don't think my presence would have been welcome in either situation, even if I'd had the confidence to get much closer.

In the end, I decided on a different approach to using such a wide optic. I discovered that I could get quite close to a subject by placing them in the corner of the

frame, so even if they did notice me they'd think I was photographing something else.

I was a little concerned that I might miss some photo opportunities due to having to focus manually. However, the optical design of the 15mm lens means that infinity focus is reached at around 1.5 metres. For most of the time I left the lens focused slightly in front of the infinity focus point, with the aperture generally set to around f/11. When I needed to take a quick snapshot, these settings meant there was enough depth of field to enable me to capture the subject in focus.

Having such close infinity focus meant

While such a wideangle lens was great for shooting surroundings, it meant having to get very close when taking candid images of people

I was able to shoot 'from the hip' with a reasonable amount of success. The wide focal length of the 15mm lens meant that I had more success in capturing my subject in the frame when not using the viewfinder.

One insight that the 15mm lens did give me was an appreciation for the classic documentary photographers of the last century. While previously I may have appreciated the ability of Cartier-Bresson or Weegee in having a good eye for a photograph, I perhaps underestimated their ability to quickly focus the camera, and for having the confidence to get as close as they did to their subjects.



Low angle



Through a frame

ALL PICTURES ON THIS PAGE: RICHARD SIBLEY



Close up

'Having such close infinity focus meant I was able to shoot "from the hip" with a reasonable amount of success'





A standard 50mm lens, with a maximum aperture of f/1.8, was **Angela Nicholson's** optic of choice when she headed to Windsor with the Canon EOS 5D Mark II

GIVEN the choice, I would normally pick up a wideangle lens when heading out to capture some street photographs, but with Richard having already staked a claim to the Pentax K-7 and 15mm f/4 lens combination, I opted for a Canon EF 50mm f/1.8 II optic on a Canon EOS 5D Mark II. The 50mm focal length is more or less standard for this camera's full-frame sensor. Some might substitute the word 'standard' with boring, but if it was good enough for the great street photographers then it's good enough for me. In any case, I relished the prospect of having a large maximum aperture at my disposal.

When I first arrived in Windsor, Berkshire, the streets were very quiet and I headed towards the castle gate. As I arrived, a police officer strode from within the castle confines and stopped, legs astride and hands on hips in the archway, looking every bit the king of all he surveyed. I seized my opportunity to get my 'through a frame' shot (see right).

One of the great things about using a 50mm lens on a full-frame DSLR is that it's relatively easy to compose images without holding the camera to your eye. Taking framing-filling images of people in the street, however, requires getting a bit closer than most peoples feel comfortable with. Fortunately, the crowds around Windsor Castle tend to be quite distracted and I found I could sneak up behind or alongside some tourists to fire off a shot. The changing of the guard proved especially fruitful as everyone was corralled into a small space. Just before the guards emerged I spotted one member of the crowd poising herself to take a few shots on her mobile phone. I positioned myself immediately behind her and waited

'With a 50mm lens it's relatively easy to compose images without holding the camera to your eye'



Panning



ALL PICTURES ON THIS PAGE: ANGELA NICHOLSON

Through a frame



Low angle



for the red-jacketed soldiers to emerge and appear on the LCD of her mobile before firing off a couple of shots (see page 62). The sound of my camera firing blended in with everyone else's as they snapped the scene.

After the parade passed and the crowds began to mill around again, I decided to concentrate on taking the panning image. I wanted to photograph a person against the castle walls, but this proved very difficult with most tourists as they generally spotted that I was aiming my camera towards the castle and waited politely out of shot. Then a low rumble signalled my opportunity: a woman in uniform was wheeling a stack of red boxes down the hill to the castle gate. Of the three

The castle is the most dominant feature in Windsor and Angela used it as the backdrop for most of her images

shots I took of her, two have just her in the frame and work well. Although she is sharper in one than in the other, I prefer her stance in the shot with more movement blur (see top).

Windsor castle is almost surrounded by a sweeping curve of wooden benches and I returned to them throughout the day. Although I took numerous shots in this area, my chosen low-level image is of a group of French teachers who were eating their lunch. I took two shots of them, the first from eye-level, and the second, seen above, from about hip-height. I wanted to take a third from lower down, but they all turned and glared at me as I stooped to the ground. I can take a hint.



Tim Coleman gets up close, but not so personal, with a Nikkor 135mm f/2 lens

HAVING used a Nikkor 135mm f/2D AF DC lens to capture street scenes in Guatemala back in 2005, I was excited to be assigned this lens for the street photography challenge. Back then I used a Nikon D70, which, when combined with this lens, gives an effective focal length of 210mm. As I wandered through the streets of London, I used a full-frame Nikon D3S, giving me the wider 135mm focal length.

What I enjoy about the 135mm lens is how I can fill the frame with the action while standing long distances away, thus capturing moments without being noticed. I was able to photograph the scene of a customer leafing through page after page of the books on sale at South Bank book market (see page 61), not once being noticed by him during the ten minutes or so that I stood there. The only downside was that whenever my subject's attention was drawn to me, the camera was obviously pointed directly at them. When positioned at one end of Lambeth Bridge tunnel, this was confirmed by the narky comments of a young woman as she walked past me talking on her mobile phone.

Adopting my position at a great distance, the images feel impersonal with little or no interaction with the subject matter. In the past I have found the ability to get right into the action using a wideangle lens gives a sense of involvement and a depth to the scene. Using a telephoto lens in this context is voyeuristic and, although being unnoticed did let me in on some intimate moments and many natural poses, it is a strange parody of intimacy from a distance – up close and not so personal.

The 135mm lens, with its Defocus-image Control, is primarily designed for portraits. As such, it is difficult to add real depth to the scene beyond the main subject, as it tends to be the only focus. Adding context such as the surrounding environment requires it to be located directly around the subject. In getting

closer to the action, you are restricted to what fits in the frame. Understanding what is the most important point of interest and selecting it is a useful discipline.

This was the case as I stood across the street from the Regency Café in Lambeth. I wanted to capture the people inside the café together with the 'Café' sign above the window, but had to compromise by cutting into the letters (see bottom right).

For the panning challenge, I appreciated the fast-focusing capabilities of the 135mm optic, especially considering how close the lens can get to the subject. I was able to capture the elderly gentleman walking with ease (see bottom left) – not

A particular strength of the lens was singling out subject matter

that he was going anywhere fast!

Shooting action from a low angle was particularly difficult. To do so, I needed either a great distance or a landscape that offered me a low viewpoint. The layered grass area served me well (see below), but I had to search long and hard to find a landscape such as this on the streets of London.

I found the 135mm lens great for going unnoticed and capturing natural expressions. It works well in singling out particular subject matter, although the distance needed at times results in the images feeling a little impersonal and more observational. If you enjoy taking photos from a low angle, then I would recommend a wider-angle lens. **AP**



'Using a telephoto lens in this context is voyeuristic and is a strange parody of intimacy from a distance'



ALL PICTURES ON THIS PAGE AND PAGE 61: TIM COLEMAN

AskAP

Let the AP team answer your photographic queries

MULTI-FORMAT FILM SCANNERS

Q A burglary forced my decision to quit film photography. After more than 50 years using 35mm and APS, I have a multitude of negatives in both formats. Which scanners can handle both formats with quality results? **Tony Evans**

A There used to be many excellent dedicated film scanners on the market, some of which could accept APS film via an adapter. However, despite extensive searching, I can't find any still in current production – almost certainly due to the drop in popularity of film photography and the demise of the APS format.

I would recommend looking on the second-hand market for one of the excellent Nikon Coolscan models that could accept both 35mm and APS film, although you'll need an optional adapter for the APS. A Coolscan V is a brilliant machine, as is the Coolscan 5000. Alternatively, the Konica Minolta Dimage Scan Elite 5400 is also very good, and many are available for sale on eBay.

APS is hard to scan because the negatives are stored inside the cassette. Scanner adapters extract this film to scan it, then

put it back into the cassette. The alternative is to crack open the APS cylinder and extract the film so you can scan it normally on a flatbed scanner with film-scanning capability. An Epson Perfection V500 Photo scanner, which costs around £160, would do the job, although you'll have to improvise a way of wedging the APS film into the 35mm film holder.

Ian Farrell



BURNING TO CD/DVD

Q *Amateur Photographer*, along with other photo magazines, says to submit photos on a CD or DVD. I have never seen an article on how you do this, though. Not all of us are wizards on computers, and I am having trouble getting my pictures onto a disc. Can you offer me some advice, please?

Margaret Allsop

A You don't specify which operating system you are using, Margaret, but here's a quick run down of a few common options:

In Windows XP, insert a blank CD-R and, when prompted, choose the option 'Open writable CD folder'. A window will open into which you can drag and drop the image files you want to burn. Once you're done, select 'Write files to CD' and your PC will begin the

ASK...

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process and tell you when it's finished.

In Windows Vista and Windows 7, the process is similar, except you can also burn DVDs. Insert a blank disc and select 'Burn files to data disk' in the box that pops up. Next, enter a name for the disc and click 'Next'. Your PC will format the disc, and then let you drag image files into the disc folder as described previously.

On an Apple Macintosh computer, insert a blank disc (CD or DVD) and wait a moment – your Mac will mount the disc and show it as a blank in the side bar in any Finder window. You can open this like any other disc and copy files into it. When you are done, select 'Burn' and the disc-creation process will begin.

FIRMWARE UPDATES

Q When a camera manufacturer issues firmware updates for any of its cameras, does it apply only to cameras already issued for sale? Will any new cameras be automatically supplied with the new data? **V Edwards**

A It all depends on how long the camera for sale has been stored in the warehouse, or on your dealer's shelf. The best way to find out is to compare the new firmware version number with the firmware number already on your camera. You'll find this somewhere in the menu system, usually buried in the Set Up or System menu, depending on the camera. **Ian Farrell**

CANON CAMERA SERVICE

Q I recently enquired about having my Canon EOS 40D serviced and was quoted around £160. Could you advise what is actually involved in a service, if it is value for money or whether it is worth just investing the service money into a new camera and using the EOS 40D until it breaks? **Jason Chalk**

FROM THE AP FORUM

Light tent or softbox?

Photomark asks I've been asked to photograph some bottles of wine for a local importer. Having looked at the various light tents available, my questions are: 1. Has anyone actually used one of the fairly cheap tents? 2. Are they worth the cost and effort? Most of them look so flimsy that I have my doubts, but then again, many years ago I made one with tracing paper walls and that seemed to work. Alternatively, would I be better off buying a Strobies-style softbox for a flashgun? It's not a big job, so it is not worth spending a fortune on accessories and I'm not going to be using it frequently.

A Without knowing the exact condition of your EOS 40D it's hard to advise exactly whether a service represents good value for money. As you say, a full fixed-price service costs £157 and includes all parts and labour. A Canon technician tells me that this is more suited to those cameras that have a definite fault as opposed to those just needing a quick clean and check. It also includes six months warranty on the repair. A 'peace of mind' service that includes a full function check, minor repairs, adjustments and a clean is available for £60, but any major repairs would incur an additional charge. **Ian Farrell**

SMOKE DAMAGE

Q I have had a number of pictures on display in a public house for many years and they have become stained with cigarette smoke. How can I clean them? **WR John**

A Try using PEC-12, which is a waterless photographic emulsion cleaner. The Just Ltd website at www.cameracleaning.co.uk states that PEC-12 will remove virtually all non-water-based stains, including smoke damage, from slides, negatives and prints. However, before you use PEC-12, check the website, especially the section titled 'When not to use PEC-12'. Just Ltd recommends using the PEC Pad to apply the PEC-12. A 118ml spray costs £15.95, while a pack of 100 PEC Pads measuring 10x10cm costs £10.95. For more information or to purchase, visit the website or call 01793 855 663.

Tim Coleman



Mikerocks replies If you aren't using it that often, a cheapie tent from eBay will do. I would have thought that the wear and tear occurs when you are putting the tents up and taking them down. If you don't do much of this, you can't go far wrong.

Danny1985 replies I would look online for a 'how to' on making a light tent yourself. I have managed to mangle one together with pretty decent results. You won't see the light tent in the final image, so if you can make one on the cheap, all the better.

Ian Farrell replies I have a Lastolite Cubelite that is brilliant for this type of work. As you say, whether or not you splash out on something like this (£75-£100) depends on whether you are going to use it much in the future, but I've found mine to come in useful for all manner of still-life work.

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f/AQ

Depth of field and sensor size

Have you ever wondered why you get more depth of field with your compact camera than you do with your DSLR at the same equivalent focal length? The answer is linked to sensor size, and also explains why cropped-sensor DSLRs exhibit more depth of field than full-frame models when using lenses that give the same angle of view at any given aperture.

Imagine for a moment putting a smaller sensor into your camera while keeping the lens exactly the same. You would effectively be cropping into the image and narrowing the angle of view. To get around this, a shorter focal-length lens is used to widen the field of view and cancel out the crop effect. So while a 50mm lens on a full-frame DSLR has an angle of view of 46°, to get the same angle on a cropped-sensor APS-C-format camera you would need a lens of about 31mm.

This is a good way of maintaining the same field of view characteristics, but the shorter the focal length of a lens, the more depth of field it will generate at a given aperture and camera-to-subject distance. This is why a 31mm lens on a cropped-sensor Canon EOS 40D gives more depth of field than a 50mm lens on a full-frame Canon EOS-1Ds Mark II. Compact cameras often have tiny sensors – about the size of your fingernail – so the effect is exacerbated with the approximately 10mm lenses they use to maintain the same angle of view.

The ability to work with extended depth of field is a bonus to many photographers, especially landscape enthusiasts. However, this phenomenon can also be limiting. If you have ever tried to blur the background when shooting a portrait on a compact camera, you will likely have been disappointed. This is because the very short focal-length lenses used in compact cameras generate so much depth of field, even at large apertures, that it's impossible to render the background out of focus.

Ian Farrell

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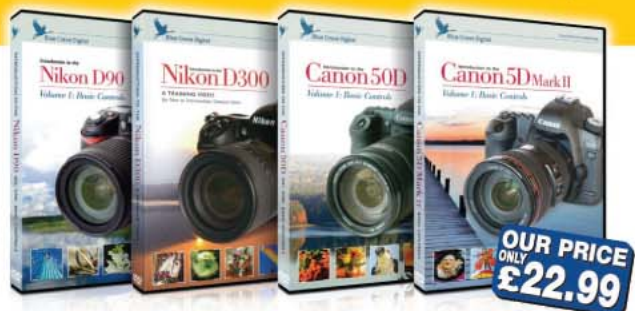
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NIKON D2X BODY COMPLETE WITH ALL ACCESS - MINT BOXED \$895.00
NIKON D1 BODY KIT COMPLETE - MINT BOXED \$375.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS - MINT \$345.00
NIKON D70 BODY COMPLETE WITH ALL ACCESS - MINT \$345.00
NIKON SB900 SPEEDLIGHT SLASH UNIT - MINT BOXED \$245.00
NIKON SB 900 SPEEDLIGHT - MINT BOXED \$75.00
NIKON MI 18 CHARGER QUICK CHRG FOR ENL33/E - MINT \$149.00
NIKON EN-H6 MAINS ADAPTOR FOR D3/D300/D700 etc - MINT BOXED \$59.00
NIKON EN-6 MAINS ADAPTOR FOR D100/D60 etc - MINT BOXED \$49.00
NIKON M3 REMOTE TRIGGER + RECEIVER COMP - MINT BOXED \$129.00
OLYMPUS P5000 WITH LEICA VARIOUS 14-42mm LENS - NEW \$249.00
OLYMPUS FLASH FL 14 FOR E-1 CAMERA - NEW \$149.00
OLYMPUS OPTICAL VIEWFINDER VF1 FOR E-F1 - MINT \$79.00
OLYMPUS 150mm Z2 ZUIKO ED LENS - MINT BOXED AS NEW \$1,299.00
OLYMPUS FIT 50mm 1:8 - 125mm f3.5/5.6 ED SLD - MINT BOXED AS NEW \$1,219.00
OLYMPUS FIT 45mm 1:5.6 ED LENS - MINT BOXED \$129.00
OLYMPUS 70mm 1:2.8 ED LENS - MINT BOXED AS NEW \$249.00
PENTAX D-8003 GRIP FOR PENTAX K200D - MINT BOXED \$39.95
SEE BELOW LOTS FOR MORE DENTAL COMPATIBLE LENSES

Canon Autofocus

CANON EOS 1V HS BODY	MINT-BOXED	\$599.00
CANON EOS 1V BODY	MINT-BOXED	\$545.00
CANON EOS 1V BODY	MINT-BOXED	\$599.00
CANON EOS 1NRS BODY	MINT-BOXED	\$475.00
CANON EOS 3 BODY	MINT	\$199.00
CANON EOS 3 BODY	EXC	\$150.00
CANON EOS 300M BODY	MINT	\$49.00
CANON EOS 35mm BODY (PELICULAR MIRROR)	MINT	\$119.00
CANON 16 - 35mm 2.8 USM L* + (SUPERB LENS)	MINT	CASED \$799.00
CANON 16 - 35mm 2.8 USM L* MK II (SUPERB LENS)	MINT	BOXED AS NEW \$399.00
CANON 17 - 40mm 1.4 USM L* + HOOD + CASE	MINT	BOXED AS NEW \$975.00
CANON 28 - 135mm 2.8 USM L* + HOOD (SUPERB)	MINT	BOXED AS NEW \$875.00
CANON 28 - 135mm 3.5-5.5 USM L* L5	MINT	BOXED AS NEW \$775.00
CANON 28 - 300mm 0.5 USM L* L5	MINT	CASED \$1,695.00
CANON 35 - 350mm 1.5-5.5 USM L* L5	MINT	CASED \$975.00
CANON 70 - 200mm 2.8 USM L* IMAGE STABILISER	MINT	BOXED AS NEW \$1,295.00
CANON 14mm 2.8 USM L* (SUPERB)	MINT	CASED \$1,299.00
CANON 15mm 2.8 USM L* (VIRTUALLY UNUSED)	MINT	BOXED AS NEW \$1,295.00
CANON 15mm 11.2 USM L* MK II (TOTALY AS NEW)	MINT	BOXED \$1,475.00
CANON 180mm 3.5 USM L* MACRO + HOOD	MINT	BOXED \$999.00
CANON 300mm 2.8 USM L* IMAGE STABILISER	MINT	FLIGHT CASED \$3,295.00
CANON 300mm 4 USM L* IMAGE STABILISER	MINT	CASED \$975.00
CANON 400mm 4 USM DO IMAGE STABIL LATEST	MINT	FLT CASED \$3,995.00
CANON 500mm 2.8 USM L* (REALLY SHARP LENS)	MINT	BOXED AS NEW \$395.00
CANON 500mm 4 USM L* IMAGE STABIL LATEST	MINT	CASED \$3,995.00
CANON 20mm 2.8 USM	MINT	BOXED \$315.00
CANON 24mm 2.8 EF		NEW \$299.00
CANON 24mm 2.8 EF		MINT \$265.00
CANON 100mm 2.8 EFS USM MACRO LENS	MINT	BOXED AS NEW \$299.00
CANON 100mm 2.8 EFS MACRO	MINT	BOXED \$345.00
CANON 117 - 125mm 3.5-5.5 USM L* EFS	MINT	BOXED \$599.00
CANON 17 - 65mm 14.5 USM IMAGE STABILISER	MINT	\$289.00
CANON 18 - 55mm 1.5-5.5 USM L*		MINT \$59.00
CANON 20 - 35mm 3.5-5.5 USM L*		MINT BOXED AS NEW \$195.00
CANON 20 - 35mm 3.5-5.5 USM L*		MINT \$79.00
CANON 28 - 135mm 3.5-5.5 USM L*		MINT \$39.00
CANON 28 - 135mm 3.5-5.5 USM L* (IMAGE STABILISER)	MINT	BOXED \$99.00
CANON 28 - 300mm 0.5 USM L* (UNUSED)	MINT	BOXED AS NEW \$249.00
CANON 35 - 35mm 1405 6 EF ZOOM LENS		MINT \$39.00
CANON 35 - 105mm 13.5 5 EF ZOOM		MINT \$59.00
CANON 35 - 105mm 13.5 5 USM IMAGE STABILISER	MINT	BOXED \$345.00
CANON 75 - 300mm 8.5 USM MK II (LATEST)	MINT	BOXED AS NEW \$175.00
CANON 75 - 300mm 8.5 6 MK II		MINT \$175.00
CANON 75 - 300mm 10.5 6 MK II		MINT BOXED AS NEW \$145.00
CANON EF 1.4 x EXTENDER MKII (LATEST)	MINT	BOXED AS NEW \$249.00
CANON EF 2.0 x EXTENDER MKII (LATEST)	MINT	BOXED AS NEW \$249.00
CANON EF 2.0 x EXTENDER		MINT BOXED \$215.00
CANON ANGLE FINDER C		MINT CASES AS NEW \$135.00
CANON AE PE BOOSTER FOR EOS 1V EDOSS etc.	MINT	BOXED \$99.00
CANON PE1 BOOSTER FOR EOS 1V1N	EXC	\$75.00
CANON PE1 BOOSTER FOR EOS 1V1N EDOSS 1V1N3 EDOSS		MINT \$99.00
CANON 540 EZ FLASH + INST		MINT CASED \$109.00
CANON 540 EZ FLASH + INST		MINT CASED \$99.00
CANON 430 EZ FLASH		MINT CASED \$75.00
CANON LC3 TRANSMITTER AND RECEIVER		MINT \$179.00
CANON LC3 TRANSMITTER AND RECEIVER		MINT \$225.00
SIGMA 20mm 1.8 EF DG ASPHERIC RFL (LATEST)	MINT	BOXED \$345.00
SIGMA 20mm 2.8 EF DG ASPHERIC RFL (LATEST)	MINT	BOXED \$299.00
SIGMA 28mm 1.8 EF DG ASPHERIC RFL (LATEST)	MINT	BOXED \$275.00
SIGMA 15mm 2.8 EX DG ASPHERIC RFL (LATEST)	MINT	BOXED AS NEW \$299.00
SIGMA 300mm 2.8 EX APO DG HSM (LATEST VERSION)		MINT BOXED AS NEW \$1,745.00
SIGMA 50mm 1.4 EX DG HSM (LATEST VERSION)		MINT CASED \$2,495.00
SIGMA 10 - 20mm 14.5 6 EF DG SLD GLASS HSM	MINT	BOXED AS NEW \$399.00
SIGMA 12 - 24mm 14.5 5.6 EF DG SLD GLASS HSM	MINT	BOXED AS NEW \$465.00
SIGMA 17 - 35mm 1.8 EF DG DG HSM	MINT	BOXED AS NEW \$245.00
SIGMA 18 - 125mm 13.5 5.6 DG SLD GLASS		MINT BOXED \$1,515.00
SIGMA 50 - 150mm 12.8 MKII APO DG DG HSM		MINT BOXED \$649.00
SIGMA 50 - 150mm 1446 3 EX DG (LATEST)		MINT CASED \$799.00
SIGMA 55 - 200mm 14.5 6 DC		MINT \$99.00
SIGMA 100 - 300mm 4 EF DG HSM (LATEST)		MINT-BOXED \$975.00
SIGMA 150 - 500mm 5.6 3 DG DG HSM (LATEST)	MINT	BOXED AS NEW \$579.00
TAIPEIN 28 - 300mm 13.5 6.3 MAC L DO ASP RFL D VIG		BOXED AS NEW (LATEST) \$379.00
TAIPEIN 28 - 300mm 13.5 6.3 MACRO L DO ASPHERIC		MINT \$149.00
TOKINA 16 - 35mm 2.8 ATX DF Superb lens (LATEST)MINT BOXED AS NEW		\$245.00
TOKINA 20 - 50mm 12.8 ATX DF + HOOD + CASE		MINT BOXED \$225.00

Canon Manual Focus

CANON F1 AE 1984 OLYMPIC GAMES EDITION	NEW AND UNUSED	£1,395.00
CANON F1 AE ("UNUSED")	MINT BOXED	£999.00
CANON F1 AE + AE MOTOR DRIVE FN	EXC++	£499.00
CANON 28mm f2 FD	MINT	£145.00
CANON 55mm f1.2 FL	MINT	£275.00
CANON 85mm f1.8 FD	MINT	£165.00
CANON 200mm 2.8 FD	EXC++	£245.00
CANON 135mm f2 FD	MINT BOXED	£275.00
CANON 500mm f8 REFLEX FD	MINT BOXED	£299.00
CANON 85 - 300mm 14.5 FD (SUPERB QUALITY LENS)	MINT-CASED	£495.00

Contax "G" Compacts and SLR

CONTA 28mm x2.8 BIOGON "G"	MINT CASÉD €175,00
CONTA 30mm x2.8 SONNAR "G"	MINT BOKED €139,00
CONTA 35 - 70mm f3.5/5.6 VARIO SONNAR "T"	MINT €379,00
CONTA 35 - 70mm f3.5/5.6 VARIO SONNAR "T"	MINT BOKED €245,00
CONTA TLA 140 FLASH	MINT CASÉD €46,00
CONTA TLA 200 FLASH	MINT CASÉD €96,00
CONTA TLA 200 FLASH BLACK	MINT CASÉD €96,00
CONTA LATHER "LONG FRONT COVER" G2	MINT €79,00
CONTA LATHER "SHORT/LONG FRONT COVER" only "G2"	MINT €35,00
CONTA TITANIUM HOODS, FILTERS, etc FOR "G"	MINT BOKED PHONE €325,00
CONTA ARIA BODY (SUPERB, STRAP INSTRUCTIONS)	MINT BOKED €236,00
CONTA ST BODY	EXC++ €269,00
CONTA RTS II QUARTZ BODY	EXC++ €119,00
CONTA 28mm x2.8 Disagton "T" for SLR	MINT CASÉD €199,00
CONTA FIT F152a 28mm x2.8 SUPER CONDITION	MINT €36,00
CONTA 45mm f1.8 TESSAR PANAKE	MINT €175,00
CONTA 50mm f1.4 TESSAR PANAKE	MINT €129,00
CONTA 200mm f5.5 TELESS "T" VAR	MINT €196,00
CONTA 28 - 70mm f3.5/5.6 VARIO SONNAR "T" MM	MINT CASÉD €299,00
CONTA 28 - 85mm f3.4 VARIO SONNAR "T" VAR	MINT €399,00
CONTA TLA 14 FLASH	EXC++ €46,00
CONTA TLA 30 FLASH	MINT CASÉD €49,00

Leica "M", "R" & Screw & Binoculars

LEICA M6 BODY BLACK WITH ALL ACCESSORIES	MINT BOXED £1 795.00
LEICA M7 FLAG (LTD EDITION UK 30)	MINT BOXED £1 275.00
LEICA M7 BODY BLACK	MINT £1 275.00
LEICA M6 TTL CHROME (SUPERB AS NEW CONDITION)	MINT BOXED £1 275.00
LEICA M6 TRANSAM BODY	MINT £1 599.00
LEICA M6 BODY CHROME	MINT BOXED £789.00
LEICA M6 BODY CHROME	MINT BOXED £945.00
LEICA M6 2 BLACK BODY	MINT - BOXED £775.00
LEICA M5 BODY DW + LEICA ERCP CASE	EXC+++ £445.00
LEICA M5 BODY (REALY NICE USER)	EXC++CASSED £399.00
LEICA M5 BODY (GLASS PRESS PLATE)	EXC++ £425.00
LEICA M5 BODY 2 LEATHER CASE	EXC+++ £465.00
KONICA HEIMAR FA 8 - 50mm f2 + KONICA FLASH	MINT BOXED AS NEW £985.00
LEICA 21mm 34 F - SUPER ANGULON - FINDER	MINT £995.00
LEICA 50mm 3.5 CLCQ ELMAR	MINT £245.00
LEICA 50mm 12 COLLAPSIBLE SUMMICRON	MINT IN KEYSER 399.00
LEICA 50mm 12 SUMMICRON CHROME (1947/48)	MINT £425.00
LEICA 50mm 2 SUMMICRON CHROME	MINT £285.00
LEICA 50mm 2 SUMMICRON BLACK 6 BIT (LATEST)	MINT BOXED AS NEW £1 125.00
LEICA 50mm 2 SUMMICRON CHROME LATEST NOT 6 BIT	MINT BOXED AS NEW £985.00
LEICA 50mm 12 SUMMICRON CHROME	MINT BOXED AS NEW £799.00
LEICA 50mm 2.8 ELMARIT	MINT £399.00
LEICA 135mm 2.8 ELMARIT M FOR M	MINT £345.00
LEICA 135mm 2.8 ELMARIT - FINDER M	MINT £199.00
LEICA 135mm 2.8 LEYTER + HOOD	MINT £495.00
LEICA MOTOR M	MINT BOXED AS NEW £395.00
LEICA MINI TRIPOD-BAL + SOCKET HEAD	MINT £145.00
LEICA SP20 FLASH	MINT CASSED £119.00
LEICA SP240 TRIPOD FINISH	MINT BOXED AS NEW £175.00
LEICA M6 CASE FOR MEANT BLACK	MINT £75.00
LEICA M2 - WINDER BLACK	MINT BOXED £175.00
LEICA FT M BATTERY (LOW USE)	MINT £40.00
LEICA 55mm 3.5 ELMAR - 1646K POC RING	MINT BOXED £395.00
LEICA 30mm 4 ELMAR SCRP CHM R - 50mm FOR	MINT CASSED £245.00
LEICA 35mm 4 HED - 1667 FOC MOUNT FOR VISO	EXC++ £219.00
LEICA 35mm 4 ELMAR	EXC++ £219.00
LEICA 50mm 1.4 SUMMILUX 2 (CAM)	EXC++ £359.00
LEICA 35 - 70mm FA VARIO ELMAR 2 (CAM)	EXC++ £295.00
LEICA 10 x 25 BAC TRIPOD COMBID BINOCS	MINT CASSED £235.00
KONICA 125x3 SPOTTING SCOPE - 20x50 ZOOM	MINT BOXED £265.00
MINOLTA 102x4 BIR COMBID BINOCULARS + CASE	MINT £125.00
SWAROVSKI 10x42 EL ELBINOCLAR	MINT CASSED £995.00
SWAROVSKI 10x42 EL BINOCLAR	NEW/NEVER USED £995.00

Voigtländer & Ricoh & Compacts

VOIGTLANDER BESSA R2a BLACK BODYMINT BOXED AS NEW £499.00
VOIGTLANDER BESSA L BODY CHROMEMINT £399.00
VOIGTLANDER BESSA T BODYMINT BOXED £195.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B)MINT BOXED £299.00
VOIGTLANDER 25mm f4 SKOP + FINDER SILMINT BOXED £295.00
VOIGTLANDER 35mm f2.5 COL SKOP BLACKMINT £179.00
VOIGTLANDER 90mm f3.5 Apo LANTHAN (BLK)MINT BOXED £245.00
RICOH GR1V + HOOD + FILTER RING + FILTERSMINT BOXED "UNUSED" £325.00
RICOH GR1 DATE BODY PRESENTATION BOXMINT BOXED £199.00
RICOH GR10 FLM COMPACTMINT £99.00

Medium Format

BRONCA ETRS BODY ONLY	MINT 575.00
BRONCA ETRS, BODY + 120 CB	EXC++ 386.00
BRONCA 50mm 8.2 ZENKANO MC	MINT 1545.00
BRONCA 100mm 4 MACRO ZENKANO PE	MINT 2399.00
BRONCA 150mm 4.5 ZENKANO MACRO PE 1:1	MINT BOXED 2999.00
BRONCA 150mm 4.5 ZENKANO MACRO E UC	MINT BOXED 3145.00
BRONCA 150mm 3.5 ZENKANO E MC	MINT 1545.00
BRONCA 150mm 14 C	MINT 199.00
BRONCA 150mm F4 E	MINT 399.00
BRONCA 250mm 5 F5 C	MINT + HOOD 2199.00
BRONCA 300mm 5 ZENKANO PS AND MC	MINT 2399.00
BRONCA MOTOR DRIVE E I II	MINTBOXED 5195.00
BRONCA E 120 CB	EXC ++ 320.00
BRONCA ACTION PRISM FINDER E	MINT BOXED 1360.00
BRONCA ACES PRISM FINDER	MINT 599.00
BRONCA SQA BODY WITH 120 CB	MINT 5345.00
BRONCA SQA BODY + GRP DRIVE	MINT 1212.00
BRONCA 50mm 3.5 ZENKANO S	EXC+++ 1245.00
BRONCA 100mm 4 MACRO ZENKANO PE	MINT 2345.00
BRONCA 150mm 3.5 ZENKANO S	MINT 1545.00
BRONCA SQA 120 CB	MINT BOXED 399.00
BRONCA SQA 150 CB	EXC+++ 336.00
FLUJ GHW 60mm KW III 30mm 3.5 LENS	MINT BOXED 599.00
FLUJ GS69mm KW III 30mm 65mm 5 LENS	MINT BOXED 3999.00
MAVIA 50 BODY WITH 120 CB, 5 LENS	MINT 51.185.00
MAVIA 50mm 4 LENS FOR MAVIA 6	MINT + HOOD 356.00
MAVIA 150mm 4.5 LENS FOR MAVIA 6	MINT 3999.00

MAMIYA 65mm L4 LENS FOR RZ	MINT	E399.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT	E299.00
MAMIYA BACKS,BELLOWS HOOD,POL BACK	IN STOCK	PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT	E299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT/CASED	E195.00
MAMIYA POLAROID FILM HOLDER FOR 645 A/F	NEW	E159.00
MAMIYA 120 BACK FOR RB	MINT/BOXED	E399.00
PENTAX 6x7 f7 MU II BODY + AE PRISM + 105mm LENS MINT/BOXED AS NEW \$1,195.00		
PENTAX 165mm f2.8 SMC + CASE FOR 6x7 LATEST	MINT	E399.00
PENTAX 55mm f3.5 SMC FILTER 100mm FOR 6x7	MINT/CASED	E199.00
PENTAX 200mm f4 SMC LATEST FOR 6x7	MINT	E299.00

Hasselblad

HASELBLAD X PAN + 45mm + ALL ACCESSORIES	MINT BOXED £1 090
HASELBLAD 30mm 14 FOR X PAN	MINT BOXED £390
HASELBLAD 30mm 14 FOR X PAN	MINT IN KEPPER £390
HASEL CENTRE FILTER FOR X PAN FOR 45mm	MINT BOXED + NEW £160
HASELBLAD UV - SKY FILTER FOR X PAN 45/50	MINT BOXED £50
HASELBLAD 500ML +WLF+BACK + 80mm CF	EXC+++ £790
HASELBLAD 500EML A12 + 80mm F2.8 T	MINT BOXED £590
HASELBLAD 500EML A12 + BACK EML	EXC++ £290
HASELBLAD 500EML A12 + BACK EML	MINT £1 090
HASELBLAD 150mm f8 SONNAR CF	EXC+++ £390
HASELBLAD 250mm f8 SONNAR T CF	MINT £390
HASELBLAD HC 50 - 110.0.35 FOR H SYSTEM BEXED + HB FILTER 42.45	EXC £240
HASELBLAD HC 50 - 110.0.35 FOR H SYSTEM BEXED	MINT £190
HASELBLAD PM PRIS	MINT £190
HASELBLAD A12 BACK BLACK AND SILVER	MINT BOXED £145
HASELBLAD A12 BACK BLACK AND SILVER	MINT - £90

Konica / Minolta / Sony / Meters

MINOLTA 75 - 300mm f4.5/5.6 A/F "D" MINT BOXED AS NEW £125.0
KONICA HEXAR RF + 50mm f2 + KONICA FLASH MINT BOXED AS NEW £895.0
MINOLTA TC 1 TITANIUM COMPACT MINT-BOXED £495.0

Nikon Auto-Focus

Nikon F6 BODY		MINT	BXED \$790.00
Nikon FS BODY (REALLY NICE)		MINT BOXED	\$475.00
Nikon FS BODY		MINT	CASRD \$390.00
Nikon F100 BODY		MINT	E195.00
Nikon F90X BODY		EXC+BXD	\$590.00
Nikon F80 BODY/SILVER		MINT	BOXED \$450.00
Nikon F55 BODY		MINT/BOXED	\$350.00
Nikon 10mm f2.8 IF "D" IF ED CO FISHEYE		MINT/CASED	\$450.00
Nikon 18mm f2.8 AF "D" + HOOD (SUPERB W/A LENS)		MINT BOXED	\$790.00
Nikon 18mm f2.8 AF "D" + HOOD.		MINT CASED	\$750.00
Nikon 24mm f2.8 AF "D"		MINT	E245.00
Nikon 28mm f2.8 AF		MINT BOXED	E119.00
Nikon 35mm f1.8 AF		MINT BOXED	\$590.00
Nikon 35mm f1.8 AF "D"		MINT	E285.00
Nikon 135mm f2 AF MICRO NIKKOR (MACRO)		MINT	E360.00
Nikon 135mm 2 AF "D" CO DEFOCUS CONTROL LENS		MINT	E290.00
Nikon 300mm f4 IF ED AF'S (REALLY SHARP LENS)		MINT	BS750.00
Nikon 300mm f4 ED GLASS + HOOD etc		FLIGHT CASD E1	750.00
Nikon 12-24mm f4 IF ED WITH CPU DIGI COMPAT		MINT - FLT CASE	E275.00
Nikon 12-50mm f4 IF ED AFED AP'S (ONLY)		MINT BOXED	\$450.00
Nikon 12-50mm f4 IF ED AF AP'S		MINT BOXED	NEW \$375.00
Nikon 18-35mm f3.5-4.5 AF "D" IF ED		MINT BOXED AS NEW	\$390.00
Nikon 18mm f1.8 3.5-4.5 DX AF'S ED HOOD + HOOD		MINT	E1790.00
Nikon 18-135mm f3.5-5.6 ED AF-SF-DX HOOD + HOOD		MINT CASED	E1750.00
Nikon 18-200mm f3.5-5.6 G DX AF-SF-VIB REDUCT		MINT BOXED AS NEW	E425.00
Nikon 24-120mm F3.5-5.6 D IF AF + HOOD		MINT	BOXED E165.00
Nikon 24-120mm F3.5-5.6 G IF ED AF-SF VIB RED		MINT BOXED AS NEW	E375.00
Nikon 28-70mm f2.8 IF ED AF'S		MINT BOXED AS NEW	E275.00
Nikon 28-80mm f3.5-5.6 AF "D"		MINT	BOXED \$590.00
Nikon 35-70mm f2.8 AF		MINT BOXED	C3250.00
Nikon 55-200mm f4.5-5.6 "G" DX AF-SIF-ED VIB RED		MINT	BOXED E190.00
Nikon 70-180mm f4.5-5.6 AF "D" ED MICRO NIKKOR			

NK10M 80 - 200mm AF ED (SUPER SHARP LENS)	MINT BOXED AS NEW 2980
NK10M 80 - 400mm 14.5 F 6 P (VIBRATION RED)	MINT BOXED 1970
NK10M 80 - 400mm 14.5 F 6 P (VIBRATION RED)	MINT CASED 2940
NK10M MF 23 DATABACK FOR FS	MINT 2860
NK10M MB40 GRIP FOR FS BODY	MINT 1180
NK10M 16 GRIP FOR F100	MINT BOXED AS NEW 1960
NK10M MB 23 GRIP CONVERTS F44FS INTO AN F4E	MINT BOXED 1190
NK10M SB 22S FLASH	MINT BOXED 5900
NK10M SB 23 FLASH UNIT	MINT BOXED 1450
NK10M SB 24 FLASH FOR F4C	MINT CASED 2880
NK10M SB 26 FLASH	EXC + 890
NK10M SB 28 FLASH	MINT 250
NK10M TC 1E 1AFS TELECONVERTER	MINT BOXED AS NEW 2980
NK10M TC 17E 1AFS TELECONVERTER	MINT BOXED AS NEW 2980
NK10M TC 18E 1AFS TELECONVERTER	MINT BOXED AS NEW 2980
NK10M TC 16 AF CONVERTER	MINT BOXED 5900
NK10M MB 15 GRIP FOR Nikon F100	MINT BOXED 5900
Sigma 20mm f1.8 EX DG ASPHERIC (LATEST)	MINT BOXED 1340
Sigma 24mm f2.8 EX DG ASPHERIC (LATEST)	MINT BOXED 1240
Sigma 30mm f1.4 EX DC HSM (LATEST)	MINT BOXED 1930
Sigma 50mm f1.4 EX DG HSM (LATEST VERSION)	MINT BOXED AS NEW 12,295
Sigma 12 - 24mm 4x45mm EX DG (LATEST)	MINT BOXED 4740
Sigma 15 - 30mm 1:3.5 EX DG ASPHERIC	MINT BOXED 2090
Sigma 18 - 250mm 1:3.5 EX DG ASPHERIC	MINT BOXED 1120
Sigma 24 - 70mm 1:2.8 EX DG ASPHERIC D.F.	MINT BOXED 2270

SIGMA 24 - 70mm f2.8 EX DG DF MACRO ASPHERIC	MINT BOXED	£299.00
SIGMA 28 - 300mm f3.5x6.3 DG MACRO SLD GLASS	MINT BOXED	£129.00
SIGMA 50 - 500mm f4.6:3 EX APO RF HSM	MINT BOXED	£699.00
SIGMA 55 - 200mm f4:5.6 DC	MINT BOXED	£69.00
SIGMA 100 - 300mm f4 EX IF DG HSM (LATEST)	MINT -BOXED	£675.00

NEW NIKON NOW AVAILABLE AT CAMTECH PHONE FOR OUR LOW PRICES

Nikon Manual

NIKON 35 HP PRESS - MFG BACK - P.WORK..MINT BOXED	191 236.00
NIKON 35 HP BODY (LIGHT TRIPD RING ON BASE)	MINT BOXED 645.00
NIKON 35 HP BODY (LIGHT SIGNS OF USE ONLY)	MINT - BOXED 2395.00
NIKON 35 BODY (VERY LIGHT USE)	MINT BOXED 2299.00
NIKON FL3A CHROME BODY	MINT 2445.00
NIKON F16 BLACK BODY	MINT 5375.00
NIKON F16Z1N CHROME BODY	EXC++ 1169.00
NIKON FE BODY BLACK BODY	EXC- 195.00
NIKON FE BLACK BODY	EXC 575.00
NIKON FE BODY CHROME	MINT- 1119.00
NIKON FM BLACK BODY	EXC++ 539.00
NIKON FM F16 BODY CHROME	MINT 1129.00
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A row of five Canon Speedlite flash units. From left to right: 270EX Speedlite (black, compact), 430EXII Speedlite (black, compact), 580EXII Speedlite (black, compact), MR14EX MacroLite (black, compact with a ring flash), and MT24EX MacroLite (black, compact with a ring flash). Each unit is shown against a white background.

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£99.99

430EXII Speedlite
£214.00

580EXII Speedlite
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MR14EX MacroLite
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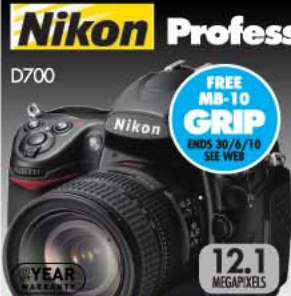
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50-200mm f4.5-5.6 ED DA	£229.99
55-300mm f4.5-5.8 ED DA	£299.99
14mm f2.8 DA ED IF	£599.99
50mm f2.8 Macro	£449.99
55mm f1.4 SDM	£649.99
100mm f2.8 Macro	£499.97

PENTAX FLASH

Pentax AF200FG.....£179.99
Pentax AF360FGZ.....£399.99
Pentax AF540FGZ.....£549.99

PENTAX
K-x

12.4 MEGAPIXELS

Inc. 18-55mm £438.00
Inc. 18-55 & 55-300mm £574.00

KEY ACCESSORIES

Energizer AA Batteries.....£7.99
Pentax Remote Control F.....£21.99

PENTAX
K-7

14.6 MEGAPIXELS

Inc. 18-55mm £829.00
Inc. 18-55 & 50-200mm £929.00

KEY ACCESSORIES

Pentax DL90 Battery.....£64.99
Pentax D8G4 Grip.....£275.99
Pentax Remote Control F.....£21.99

COMPACT SYSTEM CAMERAS Smaller than a DSLR but more powerful & Creative than a compact.

SONY ALPHA NEX-3

NEW!
SONY ALPHA NEX AVAILABLE IN STORE ONLY.

Inc. 16mm £449.00
Inc. 18-55mm £489.00
Inc. 16 & 18-55 £579.00

KEY ACCESSORIES

Sony NPFW50 Battery.....£52.99
Sony Case.....£124.99
Sony Fisheye Converter.....£124.99

SONY ALPHA NEX-5

Inc. 16mm £549.00
Inc. 18-55mm £589.00
Inc. 18-200mm £999.00

KEY ACCESSORIES

Sony NPFW50 Battery.....£52.99
Sony Case.....£124.99
Sony Fisheye Converter.....£124.99

LEICA
M9

18.0 MEGAPIXELS

• 18 Megapixels
• 1.5x CCD Sensor
• Rangefinder
• ISO 2500
• 2 fps

Body Only Steel Grey or Black £4955.99

LEICA LENSES

21mm f2.8 Elmarit-M ASPH	£2755.99
24mm f2.8 Elmarit-M ASPH	£2525.99
28mm f2.8 Elmarit-M ASPH	£1293.99
35mm f2.0 Summicron-M ASPH	£1862.99
50mm f1.4 Summilux-M ASPH	£2254.99
50mm f2.5 Summarit-M	£887.99
75mm f2.0 Summicron-M ASPH	£2105.99
90mm f2.5 Summarit-M	£1095.99

KEY ACCESSORIES

Leica Lithium-ion Battery.....£71.99
Leica SF24D Flash.....£264.99
Leica SF58D Flash.....£539.99

SAMSUNG
NX10

14.6 MEGAPIXELS

Inc. 18-55mm £489.99
Inc. 18-55mm & 50-200mm £599.99

KEY ACCESSORIES

Samsung BP1310 Battery.....£27.99
Samsung SEP20A Grip.....£105.99
Samsung SRP-NX10 Shutter.....£14.99

OLYMPUS

PEN FLASH SYSTEM

Olympus FL-14 Flash.....£149.99

ACCESSORY PORT

Olympus Viewfinder - 2.....£261.99
Olympus Viewfinder - 1.....£102.99
Olympus Microphone Set

OLYMPUS PEN LENSES

M ZUIKO Digital ED 9-18mm f4-5.6	£499.99
M ZUIKO Digital ED 14-150mm f4-5.6	£244.99
M ZUIKO Digital ED 14-42mm f3.5-5.6	£224.99
M ZUIKO Digital ED 17mm f2.8 Pancake	£296.99

PEN ADAPTERS

MMF-1 Adapter £99.99
MF-2 Adapter £149.99

OLYMPUS
E-PL1

12.3 MEGAPIXELS

• 12.3
• 2x L-MOS
• Live View
• HD Video
• ISO 6400
• Art Filters

Inc. 14-42mm & EVF £499.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket (brown or white leather).....£69.99

OLYMPUS
E-P2

12.3 MEGAPIXELS

• HD Video • Live View
• Art Filters • ISO 6400

Inc. 14-42mm £840.99
Inc. 17mm £887.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket.....£69.99

OLYMPUS
E-P1

12.3 MEGAPIXELS

• HD Video • Live View
• Art Filters • ISO 6400

Inc. 14-42mm £499.00
Inc. 17mm V/F £649.00

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£43.99
Olympus Leather Body Jacket.....£69.99

Panasonic
PANASONIC LENSES

Claim up to £50 Cashback direct from Panasonic. Valid until 31st August 2010.

7-14mm f4 Vario G ASPH	£949.99*
14-140mm f4-5.6 Vario G HD	£669.99*
45-200mm f4.5-6.3 ASPH	£279.99
20mm f1.7 G ASPH	£279.99
45mm f2.8 ASPH	£614.99*

PANASONIC FLASH

Panasonic DMW-FL28.....£102.99
Panasonic DMW-FL220.....£148.99
Panasonic DMW-FL360.....£204.99

Panasonic
Lumix G10

12.1 MEGAPIXELS

• 12.1 Megapixels
• L-MOS Sensor
• Live View
• HD Video Mode
• Dust Reduction

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £499.99

KEY ACCESSORIES

Panasonic DMW-BLB13E Battery.....£64.99
Panasonic DMW-LVF1 View Finder.....£169.99
Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix GF1

12.1 MEGAPIXELS

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 20mm £629.00
Inc. 14-45mm £549.00

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix G2

12.1 MEGAPIXELS

*INC. £30 CASHBACK ENDS 31/8/10

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-42mm £599.99*
Inc. 14-42 & 45-200mm £869.99*

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

Panasonic
Lumix GH1

12.1 MEGAPIXELS

*INC. £75 CASHBACK ENDS 31/8/10

3 YEAR WARRANTY* ENDS 31/8/10

Inc. 14-140mm £974.99*

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
DMW-LVF1 View Finder.....£169.99
DMW-FL220 Flashgun.....£148.99

* 3 Year Warranty to be claimed direct from Panasonic. Offer valid on in store purchases only. Valid from 20th May 2010 - 31st August 2010.

BACKPACKS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

lowepro

Slingshot
Perfect for photo-journalists, the slingshot uses a unique sling design to go from 'carry mode' to 'ready mode' in just seconds.

Slingshot 200AW.....£59.99
while stocks last

Flipside
Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

Flipside 200 Blue/Blk/Red.....£59.99
Flipside 300 Blue or Red.....£69.99
Flipside 400 Blk.....£79.99

NEW!

Fastpack 100 Blue.....£45.99
Fastpack 100 Black.....£45.99
Fastpack 200 Blue.....£54.99
Fastpack 200 Blk or Red.....£49.99
Fastpack 250 Blk/Red.....£54.99
Fastpack 350 Blue.....£69.99
Fastpack 350 Black/Red.....£69.99

Slingshot 102AW.....£64.99
Slingshot 202AW.....£84.99
Slingshot 302AW.....£94.99

Classified Sling 180AW.....£104.99
Classified Sling 220AW.....£134.99

CompuDaypack Grey.....£69.99

lowepro **NEW!**

Versapack
the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

Versapack 200AW Blk, Blue.....£59.99

Pro Trekker 300AW.....£229.99
Pro Trekker 400AW.....£274.99
Pro Trekker 600AW.....£289.99

Rover AW2 Black/Grey.....£89.99

Vertex 100AW.....£99.99
Vertex 200AW.....£124.99
Vertex 300AW.....£159.99

Pro Runner 300AW.....£79.99
Pro Runner 350AW.....£119.99
Pro Runner 450AW.....£149.99
Pro Runner X 350AW.....£199.99
Pro Runner X 450AW.....£249.99

Primus AW Black.....£89.97

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Shape Shifter
Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£209.99

Street-walker
Slim, vertically styled & lightweight.

Street Walker.....£99.99
Street Walker Pro.....£121.99
Street Walker Hard Drive.....£142.99
Airport Antidote V2.....£149.99
Airport Ultralight V2.....£124.99
Airport Addicted V2.....£234.99
Airport Takeoff.....£249.99
Airport Check In.....£99.99
Airport Acceleration V2.....£194.99

KATA

DPS
Features innovative Thermo Shield Technology adding protective rigidity when needed.

DPS DR-4651 Black.....£79.99
DPS DR-4661 Black.....£89.99
DPS DR-4671 Black.....£99.99

3N1 Sling Backpack 10.....£69.99
3N1 Sling Backpack 20.....£89.99
3N1 Sling Backpack 30.....£119.99

3N1 Sling Laptop Small.....£119.99
3N1 Sling Laptop Med.....£139.99
3N1 Sling Laptop Large.....£159.99

CRUMPLER

Messenger Boy Half Photo Black, Green, Mahogany.....£89.99
Messenger Boy Half Photo White.....£89.97

ACCESSORIES

lowepro

Straps & Accessories

Belt & Buckle.....£19.99
DMC-Z Memory Wallet.....£15.99
Filter Pocket.....£19.99
Pixel Pack V1 Mem Wallet.....£9.99
Pixel Pack V2 Mem Wallet.....£9.99
S&F Light Belt 9.....£26.99
Transporter Strap.....£24.99
Speedster Strap.....£19.99
Verbal Tech Shoulder Strap.....£29.99

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Modular Components

Lens Drop In.....£25.99
Lens Changer 15.....£16.99
Lens Changer 25.....£18.99
Lens Changer 35.....£19.99
Lens Changer 50.....£20.99
Lens Changer 75 Pop Down.....£26.99
Lens Changer 300.....£34.99
Large Lens Drop In.....£29.99
Speed Changer.....£36.99
Whip it Out.....£32.99
R U Thirsty?.....£17.99
The Chimp Cage.....£29.99
Lightening Fast.....£25.99
Bum Bag.....£25.99

Skin Components

Skin 50.....£20.99
Skin Chimp Cage.....£29.99
Skin Double Wide.....£32.99
Skin 75 Pop Down.....£26.99
Skin Strobe.....£25.99
Skin Set.....£109.99

Tripped Case

Bazooka.....£42.99
Humungous Bazooka.....£54.99

HOLDALLS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

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Altus
Quick access lid, card storage, adjustable strap & divider.

Altus 140.....£14.99

Apex 100AW Black/Blue.....£24.99
Apex 110AW Black.....£27.99
Apex 110AW Blue.....£27.99
Apex 120AW Black.....£31.99
Apex 140AW Black/Blue.....£34.99

Cirrus 120 Black.....£28.97
Cirrus 120 Blue.....£28.99
Cirrus 140 Black.....£33.99
Cirrus TLZ 5 Black.....£22.99
Cirrus TLZ 5 Blue.....£24.99
Cirrus TLZ 15 Black.....£29.99
Cirrus TLZ 15 Blue.....£34.99

Classified
Fast access bag with slim profile.

Classified 140AW Blk/Sep.....£89.99
Classified 160AW Black.....£104.99
Classified 160AW Sepia.....£114.99
Classified 200AW Blk/Sep.....£124.99
Classified 250AW Blk/Sep.....£129.99

Magnum
An essential toolbox for the pro photographer. Extra-portable, durable & flexible with a sturdy base offering sturdy & stable protection.

Magnum 400AW.....£159.99
Magnum 650AW.....£199.99

Nova 140AW Black.....£34.99
Nova 140AW Blue.....£24.97
Nova 160AW Black.....£39.99
Nova 170AW Black.....£44.99
Nova 180AW Black.....£49.99
Nova 180AW Blue.....£64.99
Nova 190AW Black.....£59.99
Nova 200AW Black.....£69.99

Rezo 110AW.....£18.99
Rezo 120AW.....£24.99
Rezo 140AW.....£34.99
Rezo 160AW.....£34.99
Rezo 170AW.....£39.99
Rezo 180AW.....£44.99
Rezo 190AW.....£49.99
Rezo TLZ 10.....£21.99
Rezo TLZ 20.....£27.99

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Stealth
Generous all-in-one bag.

Stealth Reporter D100AW.....£64.99
Stealth Reporter D200AW.....£74.99
Stealth Reporter D300AW.....£84.99
Stealth Reporter D400AW.....£94.99
Stealth Reporter D550AW.....£114.99
Stealth Reporter D650AW.....£124.99

Edit 110 Video Case.....£24.99

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Urban Disguise
Protect your equipment without attracting attention.

Urban Disguise 10.....£49.99
Urban Disguise 20.....£69.99
Urban Disguise 30.....£94.99
Urban Disguise 35.....£109.99
Urban Disguise 40.....£109.99
Urban Disguise 50.....£124.99
Urban Disguise 60.....£139.99
Urban Disguise 70 Pro.....£139.99

KATA

Digital Case
Includes ample pockets and a waterproof cover.

DC-433 Digital Case.....£32.99
DC-435 Digital Case.....£29.99
DC-439 Digital Case.....£44.99
DC-445 Digital Case.....£59.99

CRUMPLER

Messenger Boys
Fit DSLR & lenses into this snug shoulder bag. Features waterproof lining, adjustable strap & extra padding.

Messenger Boy 2500 Blk.....£19.99
Messenger Boy 3000 Blk.....£21.99
Messenger Boy 4000 Blk/Gm.....£24.99
Messenger Boy 5500 Blk.....£64.97
Messenger Boy 5500 White.....£59.99

Billingham

British made bags made from water-proof canvas, with non-absorbent lining and seams that are bound with water-proof tape.

Hadley Pro Khaki/Tan.....£129.99
Hadley Digital Khaki.....£89.99
Hadley Digital Black.....£99.99
Hadley Small Black.....£99.99
Hadley Large Khaki.....£129.99
Hadley Large Black.....£129.99
L2 Khaki.....£119.99
S225 Khaki.....£219.99
S335 Khaki.....£209.99
S335 Black.....£209.99
S445 Black or Khaki.....£229.99
SP40 Shoulder Pad Black.....£22.99
207 Shoulder Bag Black.....£239.99
207 Shoulder Bag Khaki.....£239.99
307 Shoulder Bag Khaki.....£259.99
MBIL F1.4 Khaki FibreNyte.....£159.99
MBIL F2.8 Khaki FibreNyte.....£149.99
MBIL F2.8 Black FibreNyte.....£149.99

TOPLoadERS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

lowepro **NEW!**

Toploader
Holster-style bag with strap & belt loop for DSL & lens

Toploader Zoom 45AW.....£39.99
Toploader Zoom 50AW.....£44.99
Toploader Zoom 55AW.....£49.99
Toploader Zoom Pro 65AW.....£69.99
Toploader Zoom Pro 70AW.....£84.99
Toploader Zoom Pro 75AW.....£74.99

TLZ1 Black.....£29.97
TLZ1 Navy.....£39.97

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Digi Holster
For DSLRs, each features two vertical lengths to accommodate different size lenses.

Digital Holster 10.....£34.99
Digital Holster 20.....£41.99
Digital Holster 30.....£51.99
Digital Holster 40.....£51.99
Digital Holster 50.....£59.99

KATA

Digi Holster
Added protection plus fast & easy access when you need it.

DH-421 Digi Holster S.....£24.99
DH-423 Digi Holster M.....£29.99
DH-425 Digi Holster L.....£34.99

ROLLERS

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Pro Roller X 100.....£299.99
Pro Roller X 200.....£349.99
Pro Roller X 300.....£399.99
Pro Roller 3.....£234.99

Computrekker Plus AW.....£

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Airport International V2.....£234.99
Airport Airstream.....£199.99
Airport Security V2.....£264.99

PELI CASES

Waterlight, crushproof, and dust proof.

Peli Cases

1500 Case with Foam.....£99.99
1510 Case with Dividers.....£151.99
1510 Case with Foam.....£129.99
1550 Case with Foam.....£234.99
1560 Case with Dividers.....£169.99

POUCHES

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Apex Inc. All weather cover.

Apex 5AW Blue.....£6.99
Apex 10AW Blk/Blue.....£19.99
Apex 20AW Black.....£19.99
Apex 20AW Blue.....£19.99
Apex PV AW Blue.....£19.99
Apex PV AW Black.....£19.97

Napoli 5 Black.....£10.99
Napoli 10 Black.....£24.99
Napoli 20 Black.....£27.99
Napoli 30 Black.....£16.99

NEW!

Portofino 10 Blk/Red/ivory.....£21.99
Portofino 20 Blk/Red/ivory.....£24.99

Rezo 10.....£13.99
Rezo 20.....£15.99
Rezo 30.....£24.99
Rezo 40.....£13.99
Rezo 50.....£24.99
Rezo 60.....£24.99

Silipack Pouch 10.....£21.99
Silipack Pouch 30.....£24.99
Silipack Pouch 60AW.....£25.99

Tasca
Neoprene fabric with dasp opening.

Tasca 10 Blue/Red.....£5.99
Tasca 20 Blue.....£5.99

CRUMPLER

Messenger Boy 55 Mahogany or White.....£6.99

Messenger Boy 55 Black.....£13.99
Messenger Boy 55 Green.....£9.99
Messenger Boy 80 Mahog.....£9.99
Messenger Boy 80 Green/White.....£9.99

PF70 & Strap Black/Red.....£15.99

Camera Wraps

Wrap-Up Black.....£14.99
Wrap-Up Black Quilted.....£14.99
Wrap-Up Pink Dots.....£14.99

Accessories

Camera Strap Black/ Grey.....£18.99
Camera Support Straps.....£8.99
Camera Strap Black/Blue.....£18.99
Cable Management 10.....£9.99
Digital Holster Harness.....£18.99
Belly Dancer Harness.....£32.99
Shoulder Harness.....£19.99
Pixel Pocket Rocket.....£12.99
Rotation 360°.....£184.99
EP-NSI.....£25.99
ID Tag.....£18.99
Cable Management 50.....£19.99
EP-C.....£25.99
EP-CMIII.....£25.99
EP-N.....£29.99
AA Low Dividers.....£28.99
AS Low Dividers.....£42.99

Vests & Rain Covers

Jacobs Photo Vest L.....£49.99
Damke Photo Vest S-XL.....£119.99
Damke Photo Vest XXL.....£129.99
Jacobs Rain Cover S.....£20.99
Jacobs Rain Cover M.....£25.99
Jacobs Rain Cover L.....£30.99

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Fax us on: 0116 281 5190

Write to us at: Jacobs Digital
Jacobs House, Meridian East, Meridian
Business Park, Leics. LE19 1WZ

Canon

DIGI COMPACTS

Powershot A495.....£99.99
bus 105.....£149.00
bus 130.....£229.00
bus 210.....£348.99
Powershot SX20IS.....£259.00*
*INC. £40 CASHBACK. ENDS 22/6/10
Powershot D10.....£269.00
Powershot SX11S.....£349.00*
*INC. £50 CASHBACK. ENDS 22/6/10



INC. £20 CASHBACK
ENDS 22/6/10
£159.00*
Megapixels.....10.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ●



INC. £30 CASHBACK
ENDS 22/6/10
£269.00*
Megapixels.....14.1
Optical Zoom.....14x
LCD Screen.....3-inch
Colours: ●

Canon Powershot S90

• 10.0 Megapixels
• 3.8x Optical Zoom
• Image Stabiliser
• ISO 3200
• RAW Shooting
• 3" LCD Screen
• Face Detection
• VGA Movies



INC. £30 CASHBACK
ENDS 22/6/10
£299.00*
Colours: ●

Canon Powershot G11

• 10.0 Megapixels
• 5x Optical Zoom
• Image Stabiliser
• ISO 12800
• RAW Shooting
• 28mm Wide-angle
• 2.8" Vari-angle LCD Screen
• Dual Anti Noise System



INC. £30 CASHBACK
ENDS 22/6/10
£399.00*
Colours: ●

Panasonic

DIGI COMPACT CAMERAS

Lumix FP1.....£139.00
Lumix FS10.....£139.99
Lumix FS11.....£149.00
Lumix FS30.....£169.00
Lumix TZ8.....£229.00
Lumix FZ38.....£279.99
INC. 3 YR WARRANTY! ENDS 30/6/10
Lumix FT2.....£329.00



£169.00
Megapixels.....14.1
Optical Zoom.....4x
LCD Screen.....3-inch
Colours: ● ● ● ●



£179.99
• 10.1 Megapixels
• 12x Optical Zoom
• 2.7" LCD
• Face Detection
• Intelligent Auto mode
• 40MB Internal Memory



3 YEAR WARRANTY!
ENDS 30/6/10
£249.00
Megapixels.....14.1
Optical Zoom.....8x
LCD Screen.....2.7-inch
Colours: ● ● ● ●



INC. £30 CASHBACK
ENDS 30/6/10
£299.00*
Megapixels.....14.1
Optical Zoom.....12x
LCD Screen.....2.7-inch
Colours: ● ● ● ●



£359.00
Megapixels.....10.1
Optical Zoom.....2.5x
LCD Screen.....3-inch
Colours: ●

FUJIFILM

DIGI COMPACT CAMERAS

Finepix AV100
12MP, 3x Op Zoom.....£69.00
Finepix JX200
12MP, 5x Op Zoom.....£109.00
Finepix Z70
12MP, 5x Op Zoom.....£99.99
Finepix S1600
12MP, 15x Op Zoom.....£149.00



£129.99
Megapixels.....12.2
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ● ● ● ●



£179.00
Megapixels.....14.1
Optical Zoom.....10x
LCD Screen.....2.7-inch
Colours: ● ● ● ●



£179.99
Megapixels.....12.0
Optical Zoom.....10x
LCD Screen.....3-inch
Colours: ● ● ● ●



£199.00
Megapixels.....12.2
Optical Zoom.....18x
LCD Screen.....3-inch
Colours: ● ● ● ●



£399.00
• 10.3 Megapixels
• 30x Optical Zoom
• 3-inch Tilt LCD
• Full HD Movie Mode
• Triple Image Stabiliser
• Electronic Viewfinder
• Motion Panorama
• Motion Remover

Nikon

DIGI COMPACT CAMERAS

Coolpix L21.....£69.99
Coolpix L22.....£69.00
Coolpix L110.....£179.00
Coolpix P100.....£309.99



£99.00
Megapixels.....12.0
Optical Zoom.....4x
LCD Screen.....2.7-inch
Colours: ● ● ● ●



INC. £30 CASHBACK
ENDS 30/6/10
£209.00*
• 14.2 Megapixels
• 10x Optical Zoom
• 3-inch LCD
• 720p HD Movie
• ISO 3200
• Vibration Reduction
• Smart Portrait System
• Advanced Flash Control



£199.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ● ● ● ●



£199.99
Megapixels.....0.0
Optical Zoom.....0x
LCD Screen.....0-inch
Colours: ● ● ● ●

SONY

SONY COMPACT CAMERAS

AVAILABLE IN STORE ONLY
DSC-W350.....£179.99
DSC-W380.....£219.99
DSC-H55.....£249.99
DSC-HX5.....£349.99
DSC-HX1.....£349.00



£149.00
Megapixels.....12.1
Optical Zoom.....5x
LCD Screen.....2.7-inch
Colours: ●



£549.00
ES-17 Black.....£74.99
SIGMA
DP1S.....£329.99
DP2.....£526.99



£1395.00
Megapixels.....12.2
Optical Zoom.....2.7-inch
LCD Screen.....2.7-inch
Colours: ●

SanDisk MEMORY CARDS & READERS

CompactFlash Ultra
8GB Ultra II.....£39.99
CompactFlash Extreme
4GB Extreme III.....£35.99
8GB 60Mbps.....£68.99
16GB 60Mbps.....£108.99
32GB 60Mbps.....£88.99
Extreme Pro
16GB.....£178.99
32GB.....£298.99
64GB.....£548.99
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BEST COMPACT CAMERA

SD Standard Speed
2GB 20x speed.....£9.99
4GB SDHC.....£14.99
8GB SDHC.....£19.99
SD Ultra
4GB SDHC.....£18.99
8GB SDHC.....£28.99
16GB SDHC.....£34.99
32GB SDHC.....£98.99
64GB SDXC.....£229.99
SD Extreme
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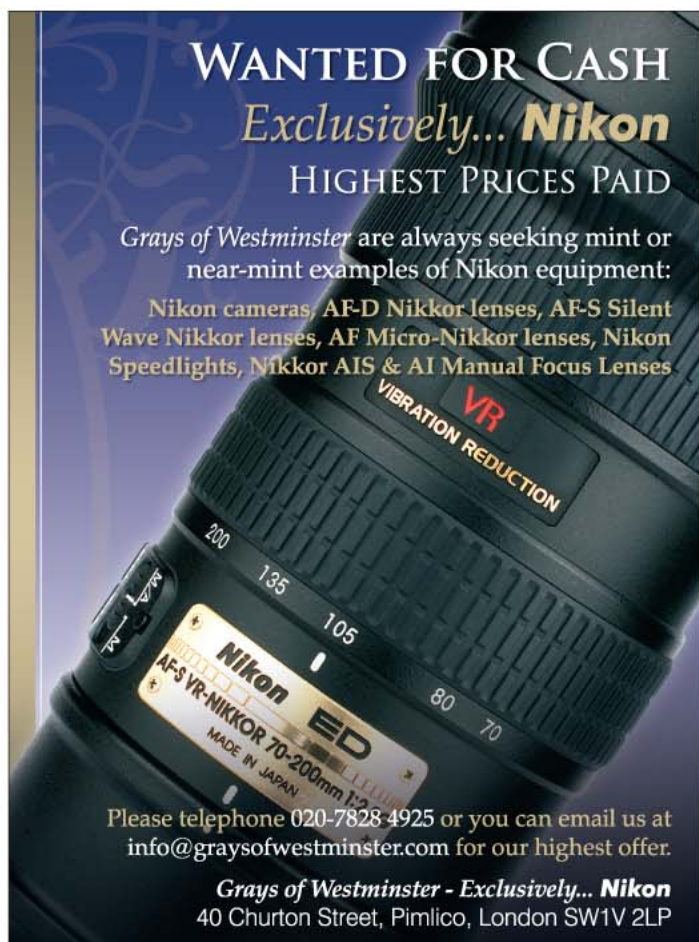
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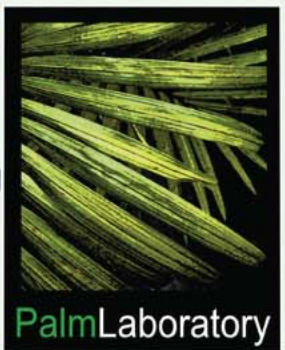
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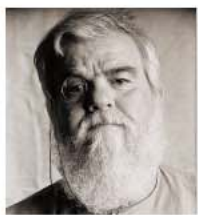
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ROGER HICKS

Photography is an art form that can wield a lot of power

IT'S ALWAYS interesting to listen to stand-up comedians droning on about the intricacies and difficulties of their trade, profession or calling – not necessarily entertaining, merely interesting. They boast (or snivel, according to their personalities) about just how difficult the job is, about how often they have ‘died’ on stage. Or, as we say in English, about how often they have failed to get the applause they think their genius merits.

I have news for them. The same is true of anything creative – including, or perhaps especially, photography. We have all been invited to admire truly abysmal photographs, and either tactfully kept silent, or (often with some difficulty) searched for words that are not too damning. Many of us (I do not exclude myself) have put up our own less-than-perfect pictures for criticism, and then felt crestfallen when they are not accorded unreserved praise.

Arguably, in fact, photography is more of a stand-up act than comedy. The people who listen to stand-up comics have in most cases, however misguided, volunteered to listen to them. The more misguided, or the more chronically optimistic, may even have paid to do so. Whereas we, as photographers, have to stand in front of two equally intractable publics: the ones of whom we take photographs, and the ones who look at our pictures. Sometimes the ones in front of our cameras are armed, and have a vested interest in not allowing our photographs to be published. This rarely happens with comedians’ jokes, except perhaps in the wilder realms of religious extremism. This is not code for Islamic extremism – read the Book of Numbers, Chapter 31, v15–18, and you’ll see that genocide, the murder of innocent women and children, and the reservation of virgins for the faithful has a place in the Judeo-Christian tradition. Anyone still laughing?

After this obvious difference, the parallels multiply. Obviously there is Sturgeon’s Law. When faced with the criticism that nine-tenths of science-fiction is rubbish, he replied with the undeniable *aperçu* that nine-tenths of anything is rubbish. In the case of stand-up comedy, this may be an understatement. But then, it may also be an understatement in the case of photography.

You need a thick hide to practice either stand-up comedy or stand-up photography nowadays, but

arguably the photographer needs the thicker hide. Few comedians are condemned on sight as either paedophiles or terrorists. Actually, there is something to be said for the role of the comedian as a terrorist, if he or she is trying to overthrow the more hide-bound or unthinking aspects of modern society, but this is not how ‘terrorism’ is seen nowadays.

Of course, the photographer may exercise the same revolutionary role; it is disputable whether the photographer or the comedian can do more to persuade the public that a particular war is both immoral and unwinnable, though given the average quality of published photography and broadcast comedy, I’d back the photographer every time. Then again, the musician also has a role to play, as evidenced by Country Joe and the Fish: ‘And it’s one, two, three, what are we fighting for?’ Of course, there is plenty of photography that does not have this cutting edge. Even if it’s true that

a swan can break a man’s arm with a blow of its wing (and I have to say that I have never met a victim of this particular form of violence), we have to accept that the genre of ‘swans and sunsets’ is not, for the most part, a blow against genocide, casual slaughter or even inter-species supremacism. And despite the occasional landslide, landscapes rarely wreak much retribution, either.

The point is, though, that we are all using a dangerous weapon: a camera. Just as the instructions for firearms, and even air pistols, rightly counsel extreme caution about the direction in which we point a loaded gun, so perhaps camera instruction manuals should advise us to be careful where we point a camera.

For example, I have taken care that Tibetan refugees in my own pictures are unrecognisable. If they went back to their own country, and were recognised from my pictures, they might face torture from the Chinese authorities, including rape or death.

As I say, most of us never take pictures that will make much of a difference. But totalitarian and authoritarian regimes don’t always distinguish – and when they do, what they want is the most anodyne of pictures. They don’t care if a swan breaks your arm, but they want to reserve that option for themselves, and they want you to be absolutely sure about that. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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